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THE CLERICAL ASSISTANT.

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THE
CLERICAL ASSISTANT:

In Elocutionary Guide

TO THE READING OF

THE SCRIPTURES AND THE LITURGY;

Several Passages being marked for

PITCH AND EMPHASIS:

WITH SOME OBSERVATIONS ON CLERICAL BRONCHITIS.

BY GEORGE VANDENHOFF, M.A.

"Si quid novisti rectius istis
Candidus imperti; si non, his utere mecum." HOR.

LONDON:
SAMPSON LOW, SON, & CO., 47 LUDGATE HILL.
1862.

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PREFACE.

THIS brief compendium of elocutionary instruction, applied to the special subject of the Scriptures and the Liturgy, is offered in the hope that it may be of service to altar and pulpit-readers. If it only have the effect of proving to them the necessity of a strict and logical analysis of the sense by the reader, and of showing them how the inter-relations of the different members of a sentence, and their mutual bearing on the whole context, are to be marked to the ear and mind of the auditor by *pause, change of pitch, cadence, and emphasis*, in order to convey the full force and meaning of every passage, it will not have been a vain work. If it should bring any to aim at, and cultivate a style of elocution in which the expression both of meaning and sentiment shall be fully carried out, so as to redeem the Elocution of the Church from the reproach under which it

avowedly labours, of feebleness in both these important points,—the author will esteem himself exceedingly fortunate. If, further, this little publication should facilitate the acquisition and practice of such a style, rendering the performance of public ministration at once easier and more effective, his whole purpose will be accomplished.

11, Orchard Street, Portman Square:

December, 1861.

CLERICAL ELOCUTION.

THE VOICE, AND ITS ECONOMY.

PAUSE. — PITCH. — CADENCE. — ACCENT. — EMPHASIS.

CLERICAL BRONCHITIS arises, in most instances, from a vicious mode of delivering the voice ; that is, by speaking from the throat instead of from the chest ; an unfair use of the vocal organs, and a bad economy of respiration in speech. Many a voice is called weak, not because it is really deficient in natural power, but because its possessor is ignorant of the mechanical means of eliciting, improving, and displaying its strength : Those means are :

1. INFLATION OF THE LUNGS (to begin), *and regularly supplying what they expend in respiration*—by an imperceptible *inspiration*, or catch of the breath at each pause :

2. OPENING THE MOUTH *well* :

3. POURING OUT THE VOICE *regularly*, with an even and continuous *flow* and *swell* ; not in irregular jerks and starts.

This process is, in fact, the same art as that which is practised by *public singers* ; who, however, *display* the mechanical means too manifestly, and in some instances painfully, by distortion of

visage and heaving of chest. This exhibition of the physical effort must be avoided by the Elocutionist: *Ars est celare artem*. The machinery must be worked, but the springs and wheels must be kept out of sight.

1. PAUSE.

RHETORICAL PAUSES.

The *grammatical pauses* which are addressed to the *eye* of the *reader* are insufficient for the *speaker*; who addresses himself to the understanding "through the porches of the *ear*." He requires more frequent stopping-places, at more equal intervals, and of better regulated proportionate duration; both for his own ease and relief, to enable him to acquire fresh *impetus* on his journey; and for the convenience of those who follow his steps, that they may be able with facility to keep in his track.

We have, therefore, *rhetorical pauses*, which are independent of, though consistent with, and assistant to, the grammatical pauses. It is essential that the doctrine of rhetorical pause should be distinctly understood; as it not only marks the proper division of thought, and the condition and relation of one part of the sense to another, but its practice is indispensable to the perfect effect of the orator; *without* it, he must totter and stumble through every long and intricate sentence with pain to himself and his auditory: *with* its aid, his movements become regular, certain, and easy.

To prove this, let the student read aloud the three following sentences, without pause of any kind; for there is no *grammatical* pause marked in them. I give them as I find them printed in the several books from which they are taken.

1. Nothing is more prejudicial to the great interests of a nation than unsettled and varying policy.

2. You do not expect from the manufacturer the same dispatch in executing an order that you do from the shopkeeper and warehouseman.

3. There is no doubt that the perception of beauty becomes more exquisite by being studied and refined upon as an object of art.

The reader will feel that in each of these sentences some pause is required, both for his own ease in delivery, and to assist the ear and understanding of the auditor, who is otherwise liable to be confused by a jumble of rapidly uttered phrases thrown together without mark or division of sense and relation.

This shows that some system of pausing is requisite, in reading, and speaking, independent of, though auxiliary to, the grammatical pauses.

For this purpose I adopt *four rhetorical pauses*, viz.—

1. The *short Pause*, thus marked " ", equal, in duration of time, to the *Quaver-rest* in music.

2. The *middle Pause*, " ", double the time of the *short pause*.

3. The *Rest*, —, or *full Pause*, double the *middle pause*, and equal to the *Minim-rest* in music

4. The *long Pause*, ⏏ , double that of the *rest*, and equal to the *Bar-rest* in music.

Of all these, the first, or short pause ⏏ , is of the greatest importance, on account of its *continual use*, and its great assistance and relief to the orator, —being rather in the nature of a suspension of the breath, than an absolute pause.

1. SHORT PAUSE, ⏏ , or Quaver-rest.

In the first place, the short pause, or quaver-rest, may always be used when a *comma* is used or required in *grammatical* punctuation.

For rhetorical or elocutionary purposes it must have place —

AFTER, —

1. The *nominative phrase* (or it might be called the *subjective phrase*); that is, *several words* composing one phrase, and standing *as* the nominative to some verb: as,—

The passions of mankind ⏏ too frequently obscure their judgment.

To act virtuously ⏏ is to act wisely.

To judge correctly of others ⏏ we should first well know ourselves ; —

for this is as if we said,—

To judge others justly ⏏ requires us to know ourselves well.

2. When the form of the sentence is *inverted*, this pause has place

After the objective phrase ; as,—

By the violence of our passions™ our judgment is frequently blinded.

By acting virtuously™ we act wisely.

By virtuous conduct™ we consult our own happiness.

So, when by inversion the *predicate* precedes the *subject*, there must be a short pause *after* the predicate ; as,—

Sufficient for the day™ is the evil thereof.

The wisest of men™ was Solomon.

The most splendid temple of art™ is the Crystal Palace.

So, in every inversion, there will be a short pause after the first inverted phrase ; as,—

Like a loyal subject™ he defended his king.

Boldly and wisely™ he upheld the constitution of his country.

Brief and few™ were the words he spoke.

Cold and unmoved™ he faced the angry multitude.

The rights of the living™ he violated ; the ashes of the dead™ he desecrated and scattered to the winds.

Wherefore, by their fruits™ ye shall know them. (Matth. vii.)

Except the Lord build the house,™ their labour is but lost™ that build it. (Psalm cxxvii.)

In years, a man[™] simplicity, a child.

On the bare earth[™] exposed he lies.

3. *After the emphatic word of force; and the subject of a sentence, though but one word, if requiring to be particularly marked: as,—*

Virtue[™] is the wisest philosophy.

Well, *honor[™] is[™] the subject of my story.*

4. *After each member of a series; as,—*

Charity[™] joy[™] peace[™] patience[™]— are Christian ornaments of the soul.

(The middle pause has place after the last member of the series.)

A good heart[™] a tender disposition[™] a charity that shuns the day[™] a modesty that blushes at its own excellence[™]— such are the accomplishments[™] that please in youth[™] and endure in age.

In the second place—the *short pause* is to be used—

BEFORE—

5. *The infinitive mood; as,—*

We are all called upon[™] to assist our fellow creatures in distress.

6. Before *prepositions*, when they govern a whole clause of a sentence; but not when they occur in the body of the clause or phrase *: as,—

It is prudent[™] in every man[™] to make early provision[™] against the wants of age[™] and the chances of accident.

* *i. e.* not when forming the *genitive case*.

Here the prepositions "*in*" and "*against*" govern respectively the words or clauses which they precede ; they form points of division or *land marks* of the meaning ; they consequently require a pause *before* them to indicate that division ; but the preposition "*of*" in the clauses "*wants of age*" and "*chances of accident*" is not to be marked with a preceding pause, for it is only part of a *phrase*, and forms no division of meaning : for in Elocution the phrases "*wants of age*" and "*chances of accident*" would be respectively read as one word, as if written and accented "*wánts-of-áge*" and "*chánces-of-ac'cident*."

7. Before *relative* pronouns ; as,—

These are the men[™] *who* desire your support.

Such are the errors[™] *which* you must avoid ; such the example[™] *which* you should emulate.

8. Before *conjunctions* ; and *adverbs* of *time*, *similitude*, and some others : as,—

Nations[™] *like* men[™] fail in nothing[™] which they boldly undertake[™] *when* sustained[™] by virtuous purpose[™] *and* firm resolution.

When the conjunctions "*and*," "*but*," "*or*," serve merely as connecting *links* to a phrase conveying a whole idea, or of words and ideas *closely* allied to each other, there should be *no* pause before them (analogous to the rule respecting prepositions) ; for pause is intended to mark the division of one clause, and one step in the progress of the meaning, from another : as,—

A virtuous life™ most surely conduces to peace *and* happiness.

Here there should be *no* pause before *and*; the ideas it links together are so similar and so allied to each other, as not to admit of being disjoined. But, if the sentence stood—

A virtuous life™ will secure peace to our youth™ and happiness to our age,—

a pause, as marked, would be required before the conjunction *and*, separating, as it does, two distinct clauses, conveying distinctly separate, though not dissimilar ideas.

9. The short pause has also place on an *ellipsis*, supplying the omitted word; as,—

Such is the example™ you are offered.

(Here the pause supplies the place of *which*).

A people™ once enslaved™ may groan™ ages™ in bondage,
(instead of “*for* ages”).

NOTE.—Never pause between the *verb* and its *objective* case, in a *direct* sentence, unless other words intervene; except for the sake of emphasis.

2. MIDDLE PAUSE,™, or Crotchet-rest,

Frequently occurs in the middle of a sentence,
—which it serves to divide, by separating the

opening, or what may be called the incomplete or *hypothetical* part, from the closing or winding up of the sentence, — where the *sense* is *perfected*.

EXAMPLES.

If the world is not the work of chance —
it must have had an intelligent Maker.

Although you see not many possessed of a good taste —
yet the generality of mankind are capable of it.

Nations, like men, fail in nothing which they boldly undertake —
when sustained by virtuous purpose and firm resolution.

RULE 1.

The middle pause *precedes* and *marks* the *commencement* of the *climax* of the sense of a sentence.

And now, applying *all* the preceding rules for pause, let the student read aloud the three extracts, which he has already read without the rhetorical pauses; and he cannot fail to perceive the advantage he will gain in ease and effect.

They would be marked, as to rhetorical pauses, as follows:

1. Nothing is more prejudicial — to the great interests of a nation —
than unsettled and varying policy.
2. You do not expect — from the manufacturer — the same dispatch — in executing an order — that you do — from the shopkeeper and warehouseman.
3. There is no doubt — that the perception of beauty — be-

comes more exquisite by being studied and refined upon as an object of art.

RULE 2.

The middle pause also should be used after the *last* member of a series, before the verb or phrase which is common to all the members.

EXAMPLES.

Charity joy peace patience are Christian ornaments of the soul.

To be courteous to one's equals respectful to one's superiors mild and condescending to one's inferiors these are sound points of conduct which distinguish the gentleman from the pretender to good breeding.

RULE 3.

The middle pause is also used to mark a *parenthesis*, or any *parenthetical interruption* of the sense ; unless it be very slight, in which latter case the short pause is sufficient.

EXAMPLES.

1. Men of superior genius while they see the rest of mankind painfully struggling to comprehend obvious truths glance themselves like lightning through the most remote consequences.
2. Genius the pride of man as man is of the creation has been possessed but by few.

The judicious use of the short pause and the middle pause, serves also to class and divide mem-

bers of sentences in logical and clear division, according as they are more or less immediately connected with each other in thought and construction; hence follows, as a—

GENERAL RULE.

Clauses of sentences having immediate reference to each other, can be divided only by *short* pause; while they must be separated from other clauses with which they are less connected, by the *middle* pause.

EXAMPLE.

These are the men, ¹ to whom, ²-
arrayed in all the terrors of government, ³I would say, ⁴-
you shall not degrade us into brutes.

If, in this sentence, we make a short pause only after to *whom*, the next clause of the sentence, *arrayed in all the terrors of government*, would appear to refer to *the men to whom*; whereas, being separated, as it is, from those words, by the middle pause, it is assigned to the pronoun *I*, to which it really belongs.

The middle pause is also frequently used in place of the grammatical *period* or *full stop*, between two sentences, which are closely allied to each other in relation to the sense which they bear out,—as will be presently shown.

3. THE REST, —, or FULL PAUSE,

Marks the *perfection* of the sense, that is, the *climax* of its force; as, *the close of a proposition*.

The *full-stop*, which is used in *grammatical* punctuation to mark the close of a *sentence* or *period*, is not a sufficiently distinct guide; for it frequently closes a *sentence* which is intimately allied

by the *continuity* of the *sense*, with the *next*, and perhaps with *several* succeeding *periods*. In such cases, the *punctum* or full-stop which marks the grammatical close of a sentence, should be rejected in reading; the *middle pause* should be used in its stead; and the *rest* or *full pause* should not be introduced till the actual winding up of all the sentences which have a close relation to each other in continuing or carrying out the *sense* to its *climax* or *perfect close*.

Take the following sentences, with their *grammatical* punctuation, as an —

EXAMPLE.

Logicians may reason about abstractions, but the great mass of mankind can never feel an interest in them. They must have images.

Now here the *second* short sentence is intimately connected with, and, in its relation to the *sense*, forms *part* of the first; in fact, it completes and closes the proposition which the first sentence opened and began. Yet it is divided from that first sentence (with which, in its relation to the *sense*, it is so intimately connected) by the *grammatical full-stop* or period; and yet the close of the whole proposition contained in these two sentences admits, in *grammatical punctuation*, of *no greater* division from what may follow, in support and illustration of that proposition, than the same *period* or *full-stop*, which has been already used to separate the *two parts* of the *whole proposition*. This is *illogical*. The two sentences should thus be relatively marked and read with rhetorical pause:—

Logicians may reason about abstractions,™— but the great mass of mankind™ can never feel an interest in them™— They must have images. —

For further illustration, I give the following sentences, marked both grammatically and *rhetorically*, by which it will be seen that the *period* or *full-stop* is frequently used when the *middle pause* is sufficient, and indeed absolutely necessary, to keep up the continuity of the sense, or the carrying out of an idea ; and that, *at the full close* of the relation between the sentences so divided by the *middle pause*, and not till then,—the *full pause* should have place.

EXAMPLE.

I say then, walk in the Spirit, and ye shall not fulfil the lust of the flesh.™- For the flesh lusteth against the Spirit, and the Spirit against the flesh; and these are contrary the one to the other ; so that ye cannot do the things that ye would.™- But if ye be led by the Spirit, ye are not under the law.- (Gal. v.).

Now, each of the above sentences is intimately connected with the succeeding one. Each is only an amplification and illustration of the original proposition, which it serves to establish and carry completely out. They cannot therefore *logically* admit of a greater separation by pause than that which I have marked above: their final close alone can be marked with the *full pause*.

4. LONG PAUSE, 1, or Bar-rest,

Marks the close of a subject, or of an important division of it.

It precedes—

The *change from one division of a discourse to another* ;

A *new train of ideas or course of argument* ;

A *return from a digression, or from excited declamation to calm statement and logical discussion.*

This pause affords an opportunity to *correct the tone or pitch of voice*, which may have reached a high range in the excitement of earnest argument or intense feeling, and will therefore require to be lowered for the relief both of speaker and hearer. In this latter regard the long pause is of great use and assistance to the reader and the orator.

The system of *Rhetorical Pause* deserves the student's best attention ; its proper application will contribute greatly to the perspicuity and effect of his discourse, as well as to his own ease in delivery, by a just economy of breath.

For observe, all or any of these pausing places allow the reader or speaker an opportunity for *in-spiring*, lightly and imperceptibly, so as to supply his exhausted respiration by what is called *getting, or taking breath*. This must be done inaudibly, or the effect will be unpleasant ; but if the speaker perform this process regularly, the lungs will be kept full, and he will be entirely relieved from the necessity of taxing the throat, which is the resource of an unskilful and ill-trained speaker, who finds

his lungs collapsed by the exertion of delivering several members of a sentence without pause, and breath-taking. The throat is thus brought into unfair action; it is subjected to a severe muscular strain, a harsh and hoarse quality of voice supervenes, and the chest itself suffers from this false and impossible method of delivery. In good speech, the throat should feel nothing but a vibration; the impetus should come from the chest; the voice is formed in the larynx, and the mouth and arched palate are the sounding board only. No man can speak with any force or tone when his lungs are in a state of collapse from the previous expulsive action of the breath, any more than a pair of bellows can be kept blowing the fire, except by *taking in air as well as forcing it out*. Now this action of the bellows must be kept in view on the pause which gives the opportunity to open the closed valve; and this simple means will entirely prevent the exhaustion so frequently following the exertion of a service with a sermon. Confirmatory of this, I have the assurance of two reverend gentlemen, who read with me, that having become habituated to the practice of this method, they now perform two services a day without fatigue, whereas they had before always found even one to be a great effort.

The next thing to attend to is the *carriage of the voice* from point to point, to the close or cadence; that is, the sustaining its tone where there is no motive for a change of pitch, either to mark a point in the sense, or for melody; and the proper and

easy change of pitch where the sense or feeling requires variation, or for the closing cadence of a line or sentence.

In solemn and measured reading and speaking, the voice moves, or should move, on a level tone, rising with the progress of the sense, by tones, or even semitones, till it reach the highest point of incompletion of the sense (that point, after which all that follows goes, as it were, to wind up the sense to a conclusion), on which highest point of incomplete sense, there will be an ascent of a third; the whole close of the sense being marked with a descent of a third. Thus :—

When the wicked man^m turneth away from the wickedness that he hath committed,⁽¹⁾ and doeth that which is lawful and right,⁽²⁾ he shall save his soul alive.⁽³⁾

From the opening to (1) the sense is in process of formation, travelling up a ladder as it were ; at (1) it has reached its first degree of incompletion, which must be marked by the rise of a *tone* in pitch ; at (2) it has reached its highest point of incompletion, after which, all that follows must go to wind up and close ; and this highest point of suspended sense (when, if the voice should be arrested, the hearer would be left in expectation of the result; that is, of the close of the sense,) must be marked with a *rise in pitch of a third*; and the whole close of the sense at (3) must be marked with a *descent in pitch of a third*. But if the words from (1) to (2) were omitted, and the sentence stood thus, —

When the wicked man turneth away from the wickedness that he hath *committed*, he shall save his soul,

In that case, the word *committed*, being the highest
 of suspended or incomplete sense—immediately

preceding the formation of complete sense would be the word on which the ascent of a third would take place; and that part of the sentence would be divided from the closing part by the middle pause. (See *antè*, PAUSE.)

NEXT AS TO CADENCE :

By a natural law of antithesis, the pitch and cadence which in speech mark a negative sentence (mind, not the negative particle, but the *negative sense*) are diametrically opposite to the pitch and cadence that mark an *affirmative sense* : so interrogative pitch and cadence are also the direct opposite of affirmative.

The negative and interrogative pitch is high, and the cadence is an *ascending* cadence of a third, a fifth, or an octave, according to the intensity of the question, or the denial.

Whereas, the affirmative pitch and cadence are respectively low, and *descending* by thirds, fifths, or octaves.

Thus let any one say naturally :

I did not ask you for a *book*, but for a *penknife* ;

he will find that on the word *book* (the thing *negatived*) his voice ran upwards either a tone, or a third, according to the degree of force that he put into his denial ; and that on the word *penknife* (the thing *affirmed*) his voice descended in pitch and cadence exactly in the same proportion.

So, if he asks this question :

Did you say you wanted a *book* ?

the same ascending cadence takes place as in the negative. And in the affirmative answer :

Yes, I said I wanted a *book*.

the descending cadence has place.

Now the reason of this is, that the *ascending* cadence leaves a sense of *incompleteness* on the ear ; and the negation of any one thing, or one part of a proposition, is incomplete in itself, (that is, the *whole* sense is not expressed ; something remains behind,) till the affirmation of some other thing, or the other part of the proposition comes in to complete the whole and entire meaning : and this completeness is marked by the *descending* cadence, which leaves the ear satisfied, and with a sense of completeness and finish.

So an interrogation leaves the sense open, and to be completed by the *answer* ; and is marked, therefore, by the *ascending* cadence.

EXAMPLES.

Is not the life more than *meat* ? and the body than *raiment* ? (Matth. vi.)

Do men gather grapes from *thorns*, or figs from *thistles* ?

EXCEPTIONS BY FORCE OF EMPHASIS.

The only exceptions to this are when the negation is *emphatic*, in which case low pitch and the *descending* cadence will mark the negation, the emphasis controlling and overbearing the ordinary rule, as

I did *not* want a book.

And in *interrogations* which are asked by an in-

terrogative pronoun or adverb, the same force overbears the ordinary rule, as

Who said so ?

Why did he come ?

Where did he go ?

So in the following :—

Which of you by taking thought can add one cubit to his *stature* ? And why take ye thought for *raiment* ? (Matth. vi.)

These follow the exception, and are read with the descending third.

Hence it will follow that strings or series of negations are to be read with an *upward* or *ascending* cadence. Thus, in 1 Cor. xiii. :

Charity suffereth long, and is *kind*.

This being affirmative, would require the *descending* cadence; but the negations which follow would require the *ascending* cadence on the words *italicised* :

Charity *envieth* not ; charity vaunteth not *itself*, is not *puffed up* (and so following).

But, for melody and variety's sake, in this case, where there is a long string of negations, a good reader will divide the whole series into two groups, making a closing or *descending* cadence on the last word of each group, on the word underlined : the words italicised are to have the *ascending* third :

1st Group.—Charity *envieth* not ; charity vaunteth not *itself* is not puffed up ;

2d Group.—Doth not behave itself *unseemly*, seeketh not her *own*, thinketh no evil :

Now in practice, I have observed that these

several negations are usually read as if they were affirmations ; that is, with the descending cadence that marks an affirmation, and closes the sense ; which is directly in the teeth of the natural antithesis in pitch between negative and affirmative sense.

In verse 6 of the same chapter, we have a negation and an affirmation opposed, which will follow the rule ; the negation ascending, and the affirmation descending :

Rejoiceth not in *iniquity*, but rejoiceth in the truth :

thus making the antithesis complete by opposition of pitch and cadence, which is just the rationale of the natural law of speech in this matter, and which, if in reading we do not mark, our style will be monotonous and meaningless.

So, all the following interrogatives require the ascending cadence of the *third* ; except the opening interrogation, which is asked by the pronoun *who*, and which, under the exception for force already stated, takes a low pitch :

Who shall separate us from the cross of Christ ?

The following have the ascending pitch of a third ; the last (the *sword*) reaching to a *fifth* in ascent :—

Shall *tribulation*, or *distress*, or *persecution*, or *famine*, or *nakedness*, or the *sword* ?

For the purpose of making a climax of force on the word *sword* (as if to say or *even the sword itself*), the word might receive the *descending* cadence of a *third* or a *fifth*, reading all the others as before,

thus: (this would be under the power of emphasis, hereafter explained).

Shall *tribulation*, or *distress*, or *persecution*, or *famine*, or *nakedness*, or the sword ?

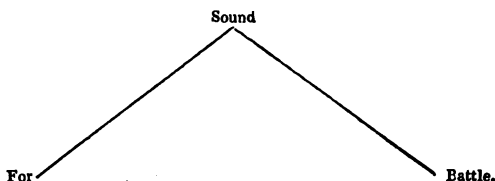
(See post, SERIES.)

Hence we gather that an ascent of a semi-tone, or a single tone, marks the sense in its progress step by step up the ladder to the apex of its incompleteness, at which point the ascending cadence of a *third* or a *fifth* on any word conveys the idea of the most unfinished state of the sense; denotes something immediately to follow, either expressed or implied, that would complete the sense: and finally, the *descending* cadence of a third or fifth conveys the idea that the sense is closed and perfected.

The ascending cadence of a third I shall mark by italicising the word that is to receive it; the descending cadence by a heavy line under the word, thus:

For if the trumpet give an uncertain *sound*, who shall prepare himself for the battle ?

Now this sentence, which if you have read it correctly (and you must read every example, not merely with your eye, but aloud, with your voice, to your own ear), this sentence has two cadences, the ascending and descending, and the course of the voice upon it up to the ascending third, and back descending a third, might be thus marked to the eye:—



And these, in fact, are the main points of a very great number of sentences, that consist of an opening and a close; the unfinished part, or what we will call, for distinction's sake, the *hypothesis* of the sentence, and its *conclusion*; and in every such case, the hypothesis takes the upward movement or ascending cadence, the conclusion takes the downward movement or descending cadence. Let us put a few very distinct examples of this :

(*Hypothesis*) If the world is not the work of *chance*,

(*Conclusion*) it must have had an intelligent maker.

(*Hypothesis*) Those who have the fewest resources in *themselves*,

(*Conclusion*) naturally seek the food of their self-love elsewhere.

With the middle pause, and the ascending cadence on the closing word of the hypothesis, the course and progress of the sense of such sentences as the above is made most distinct to the ear and mind of the auditor. If, besides, the speaker take advantage of the pause to *keep his chest full by inspiring*, he will make his closing cadence on the conclusion with great force and effect, and so *avoid a prevalent fault in pulpit-reading, that of letting the voice sink and grow inaudible at the close of every sentence*. Every one's experience must tell him how common

this is, and how painful it is to a congregation, who are left often in utter darkness as to the closing words; and consequently the full sense of the sentence is enfeebled when it should be strongest, that is, in the climax of its meaning.

Now, remembering and carrying out all the rules for pause before given, and bearing in mind particularly the middle pause, and ascending cadence on the last word of the hypothesis, and the descending cadence at the close of the conclusion, let him go through the following practice :

HYPOTHESIS AND CONCLUSION.

(The hypothesis marked in *Italics* for as-cending third : the conclusion underlined for de-scending cadence.)

Now there are diversities of *gifts*, but the same Spirit.

And there are differences of *administration*, but the same Lord. 1 Cor. xii. 4, 5.

Note, that when there is an emphatic point in either part of the sentence, it is on *that word* that the ascending or descending third will fall, as :—

For he that eateth and drinketh *unworthily*, eateth and drinketh damnation to himself.—(*Ibid.* viii.)

He that speaketh in an unknown *tongue*, edifieth himself ; but he that *prophesieth*, edifieth the church.—(*Ibid.* xiv.)

CONDITIONAL SENTENCES OR QUALIFIED AFFIRMATIONS.

It follows from what has gone before that the addition of a condition to an affirmation, so qualifying it as to leave it in doubt as it were, will require the ascending third to mark the uncertainty raised by the condition attached, re-opening the

question ; for if the condition be not fulfilled, the affirmative is negated, and the whole proposition falls to the ground.

EXAMPLES.

He said he would call, *if you would consent to see him.*

Doctrines must be embodied, *before they can excite strong public feeling.*

This man might have been set at liberty, *if he had not appealed unto Cæsar.*—Acts. xxvi.

In all these and similar cases the affirmative part of the sentence takes the *descending* cadence of a third ; the condition attached takes the *ascending* third.

LOOSE SENTENCES AND PERIODS.

I need not, of course, define the distinction between a loose sentence and a period. The rule for reading a loose sentence is, to make a closing or descending cadence where the sense closes, although an addition may follow ; provided that addition be not manifestly a *qualification*, or a *modification* of what went before.

EXAMPLES OF LOOSE SENTENCES.

(The close of the sense by the descending third is marked by the heavy line under the word.)

Knowledge and human power are synonymous, since the ignominy of the cause frustrates the effect.

For nature is only subdued by submission, and that which in contemplative philosophy corresponds with the *cause*, in practical science becomes the rule.—(Bacon, Nov. Org., lib. i. 3.)

Here it is manifest that at the words marked with heavy lines the sense is complete; what follows is an addition, not a qualification, and therefore the descending third has place; but at the word *cause* in the second sentence, the sense is incomplete (hypothetical), and therefore the *ascending* third has place.

A PRACTICE IN LOOSE SENTENCES.

(Observe correct pauses as before.)

The sole cause and root of almost every defect in the sciences is this: that whilst we falsely admire and extol the powers of the human *mind*, we do not search for its real helps.—(Bacon.)

Unlimited power is apt to corrupt the minds of those who possess it, and where law *ends*, tyranny begins.

The following is Dr. Whately's example of a loose sentence, ("Elements of Rhetoric," Part III. c. ii. §. 12):—

We came to our journey's end, — at last, — with no small difficulty, — after much fatigue, — through deep roads, and bad weather.

In this sentence, as Dr. Whately observes, there are no less than five places, marked by dashes (—), at any one of which the sentence might be terminated, so as to be grammatically perfect. But a good reader would read this sentence, loose as it is, in such a manner as to make it seem compact to the ear, *totus teres atque rotundus*, thus: ascending in pitch on the italicised words, and descending on those underlined:

We came to our journey's end *at last*, with no small diffi-

culty; after much *fatigue*, through deep *roads*, and bad weather.

Supposing, on the other hand, that the dashes marked by Dr. Whately indicate a pause and fall of the voice at each dash, then we should have the sentence delivered in the *very perfection of bad reading*, all jagged, and broken up into scattered members, *disjecta membra*; and this is exactly the mode in which some persons read habitually, from want of a just *carriage of the voice*.

In reading a loose sentence like the above, we should divide it so as to throw together such circumstances as will make up a compact whole in the first part; and separate it from the other details or circumstances in the second or other clauses, which are less bound up with the main fact in narration, or in the proposition laid down, or in the main idea conveyed.

So, in the following:—

Rome and Athens were two cities, set on a hill, that could not be hid, and that everywhere met the eye of history.

Now it is true there is complete sense at

Rome and Athens were two cities ;

but not *the* complete sense intended; for the words that follow are essential to the idea to be conveyed. We must therefore read

Rome and Athens were two cities, set on a hill ;

We must close the sense at this point, or we should connect it with the word and idea immediately following, and imply that Rome and Athens were two cities, set on a *hill* that could not be hid :

The sense is again closed at hid, which is the emphasis of the idea ; and the descending cadence marks the climax of

the whole idea intended to be conveyed by the separate members.

EXAMPLE OF TWO SENTENCES ; THE FIRST A PERIOD,
THE SECOND A LOOSE SENTENCE.

The human mind is often so awkward and ill-regulated, in the career of *invention*, that it is at first *diffident*, and then despises itself. For it appears at first incredible that any such discovery should be made; and when it *has* been made, it appears incredible that it should so long have escaped man's research.—(Bacon.)

A general remark is to be made and observed in the reading of verses of Scripture and Psalms, on the common and faulty practice of letting the voice fall either, or both, at the colon or semi-colon, marked in the middle of a verse, or at the close of the verse itself *when the sense does not close at such points*. The voice must be kept up; not necessarily raised in pitch, but kept up, at least; to indicate the suspended sense. This is very remarkable in the following verse of the Second Psalm :—

I give it pointed as it is in the Common Prayer Book; if read accordingly, the sense is entirely destroyed.

Kiss the Son, lest he be angry, and so ye perish from the right way (¹): if his wrath be kindled, (yea, but a little,) (²) blessed are all they that put their trust in him.

Now if the voice be allowed to fall at (¹), where there is a colon, the following phrase, before the parenthesis, will be referred to (²), and it will involve this absurd reading, viz. :—

If his wrath be kindled, blessed are all they that put their trust in him ;

sed aliter, non ! as if their being blessed depended upon the kindling of his wrath !

The true reading is—

Kiss the Son lest he be angry (¹) ; and so, ye perish from the right way (²), (³) *if his wrath be kindled*, (⁴) yea but a little : (⁵) blessed are all *they* that put their trust in him.

At (¹) a closing cadence of a third with middle pause ; so at (²) the same with a short pause only ; and on the attached condition (*see* CONDITIONAL SENTENCES) the sense is re-opened by the ascent of a third, and the following phrase (⁴) is emphatic with descending cadence ; and (⁵) what follows is an independent member added.

Analyse and read the following, as it is marked, in italics for ascending thirds, and underlined for descending cadences of thirds : where the ‡ (sharp) is used before a word it will indicate that the voice is to be *kept up* in pitch (a tone or semi-tone only), and where the ♭ (flat) is used, it will indicate a descent of a tone or semi-tone only, not a full cadence in either case.

St. Matth. ix. 1, marked and analysed.

Jesus entered into a ‡ ship, and passed ‡ over, and came into his own city. And behold, they brought to him a man sick of the palsy, (¹) lying on a bed. (²) And Jesus, seeing their *faith*, said unto the sick of the ‡ palsy, Son, be of good *cheer*, (³) thy sins be forgiven thee. And behold, certain of the scribes said within ‡ themselves, This man blasphemeth. And ♭ Jesus, knowing their thoughts, ‡ said ; Wherefore

(¹) This an emphatic predicate ; and must be read so : the following (²) *lying on a bed*, is simply an additional *comment* of the predicate ; and is read in apposition with it. (*See post, APPPOSITION.*) (³) Sense open here connecting it with what follows, as if *quia* thy sins are forgiven thee.

think ye evil in your hearts ? For whether is easier to $\S$ say, Thy sins be *forgiven* thee,⁽¹⁾ or to say, $\S$ Arise, and walk. But that ye may know^m that the Son of man hath power on earth^m to forgive *sins* (then saith he to the sick of the *palsy*) (⁽⁴⁾) Arise, take up thy *bed*, and go unto thine house. And *he*^m (⁽⁵⁾) arose, and departed to his house. But when the multitude saw it they marvelled, (⁽⁶⁾) and glorified *God*, who had given such power unto men.

PARENTHESIS.

Parenthesis, and parenthetical interruptions of the sense, require to be distinguished from the main body of the sentence by a change of pitch and time.

Therefore :

1. A parenthesis must have its commencement and continuance indicated by a change to a somewhat lower tone of voice and a quicker movement ; and the close of the parenthesis is marked by a return to the same time and pitch as the sense had at the point immediately preceding the parenthesis ; so that,—

2. If the sense be interrupted by parenthesis, its close shall be marked with the ascending third ; if the sense be complete, the parenthesis shall be closed with the descending cadence.

EXAMPLES.

1. Parenthesis *interrupting* the sense.

The law—having a shadow of good things to come, and not the very image of those *things*,—can never, with those

(⁽⁴⁾) See post, PARENTHESIS. (⁽⁵⁾) The pronoun *he* is *emphatic* here ; to distinguish it as referring not to the last speaker, the Saviour, but to the other person spoken to. (See post, NECESSARY EMPHASIS). Therefore, too, the pause is made after the pronoun, and what follows is read together, without pause, as the predicate of the subject. (⁽⁶⁾) Emphatic effect ; wonder at the *miracle*.

sacrifices which they offer year by year *continually*, make the comers thereunto perfect: for, &c.—Heb. x. 1.

I knew a man in Christ above fourteen *years* ago (whether in the body I cannot tell, or out of the body, I cannot tell; God *knoweth*); such an one caught up to the third heaven.—2 Cor. xii. 2.

[Here the sense being open, and interrupted at *years ago*, where the parenthesis begins, the word *knoweth*, which ends the parenthetical interruption, will have the ascending pitch too, *God* being made emphatic: and the same of the verse which follows this, in the same form.]

Parenthesis in *addition* to, without a suspension of the sense, should rather be called a *Catathesis* and be marked with the closing cadence.

EXAMPLES.

Now, the works of the flesh are manifest,—which are these &c.

These are they which are not defiled with women, for they are virgins.—Rev. xiv.

Catathetical addition, requiring ascending cadence:

As many as desire to make a show in the flesh, they constrain you to be circumcised; *only lest they should suffer persecution for the cross of Christ*.—(Gal. vi.)

ACCENT.—EMPHASIS.

Accent and emphasis are so nearly allied, that it is scarcely possible to separate them; for accent is, as I use the word here, a stress or impulse of sound on the syllable of a word (in music, on the bar-note); and emphasis is a change of pitch, together with an increased stress or impulse of sound on a word, or several words, which stress or impulse

must of necessity be made on the acute syllable of such words.

But individual single words, that, uttered alone, have an accent of their own, may lose that accent in combination with other words, under the force of the rhythmical accentuation of the other combined words or of the emphasis on those words, or any of them. Thus if you say with force : —

This book is mine, that, yours :

the words marked with accents are evidently the emphatic words ; and though the two words *book* and *is* have individually, when uttered alone, an accent,—as *book*, *is*,—yet they have no accentuation in the place where they stand ; being overborne by the relative accent and emphasis of the other words, which carry the force of the declaration.

Now this relative accentuation is a most important point in reading and speaking ; that is, the depriving unimportant words,—I mean unimportant, either as particles, or in their relation to the sense,—of their individual proper accentuation, and, as it were, merging them in the force of the accompanying accented words. This is what is meant by Hamlet when he directs the player to

“ Speak the speech as I pronounced it to you, trippingly on the tongue ; ”

which glib, tripping effect cannot be attained by a staccatoed accentuation of each individual word. It is necessary, therefore, to acquire a habit of grouping the accents in such a manner as to present

phrases and members between short pauses or rests, as *one-word-with-several-accents*. There are indeed several single words which have a first and secondary accent, as —

Multi—plicity	Im—placable
Indi—vidual	Im—penetra—bility
Corru—gation	Im—practica—bility
Intimi—dation	Unob—serving
Compli—cation.	Inob—trusiveness, &c.

So the following and similar phrases should be uttered as one word, with its accents, as marked :

Plurality—of—worlds,
 Impatience—of—control,
 Universality—of—experience,
 and not
 Plurality of worlds,
 Impatience of control,
 Universality of experience.

Many readers, indeed most readers, fall into a vicious habit of giving equal force of accent to almost every word in a phrase or sentence, which gives a ponderous and staccato style to their utterance; falling on the ear in sledge-hammer strokes of sound, quite the reverse of going trippingly on the tongue.

Remember, therefore, that between the short rests (see *antè*, *PAUSE*, *Short pause*), all the words are to be uttered as one word with several accents,

tripping lightly over the relatively unaccented words ; not therefore hurrying, keeping due time. Then read the following as accented, and put together by hyphens :—

Rejoice-in-the-Lord alway,
 And-again-I say,
 Rejoice.
 The-Lord-is at-hand.
 Be-careful-for-nothing.
 This-is-the-record-of-John,
 When-the-Jews-sent-priests and Levites
 from-Jerusalem-to-ask-him
 Who-art-thou ?

You observe that this grouping of the accents,—this relative accentuation,—gives a sort of rhythmical flow to the language of even prose ; and it is essential to the reading of verse, which in English depends not on longs and shorts, but on a metrical arrangement of heavy and light syllables, either in common or triple time, as —

$\frac{2}{4}$ Vital | spark-of | heavenly | flame
 Quit | oh ! | quit this | mortal | frame

In which the first line is of four bars, the second of five bars, of common time.

$\frac{3}{8}$ The | princes ap | plaud with a | furious | joy
 And the | king seized a | flambeau with | zeal to
 des | troy.

Two verses in triple time of five bars each.

Observe that in the second of these two lines the word *seized*, which has a strong independent accent of its own, has, in its association with the other words in the bar, *no relative accentuation*. Accent the word *seized*, and the first word *And*, and you will change the whole rhythmical movement :—

And the k^íng seized a flambeau with zeál to destróy,

which is exactly the false method on which some read.

Now it is on this principle of relative accentuation that prose-reading must be conducted, to a considerable extent, so as to mark the movement of the language in common or triple time, as either time shall prevail, and as it changes from one to the other. This method gives a rhythmical flow to all speech, is a great help and ease to a reader or speaker, (for regulated rhythmical movement, as walking or marching *in time*, for example, is much easier than irregular action, which fatigues,) and is pleasing to the ear of the auditor.

Read the following, marking the accents, and no others, and the triple time :—

$\frac{3}{8}$ In the beg^ínning was the Wórd, and the Wórd was with Góð, $\frac{2}{4}$ and the Wórd [˘]was Góð.

The time, you observe, changes to common time on the last five words (which would make two bars) by force of the stress (for emphasis) on the word *was*, which is the correct reading of the passage.

This matter of accentuation is of great importance, too, in giving energy to delivery ; for the impulsion

of voice on the accents not only aids in carrying the reader on by impetus, but, by its stroke upon the ear, raises and keeps up the auditor's attention. It is the *equi*-accentuation, or *no* accentuation of the ponderous and monotonous reader—who gives you no distinction of light and shade, as it were, by impulse and remission of voice on the heavy and light syllables in their relative accentuation—that wearies the ear, and makes it almost physically impossible for the auditor to give his attention to the drone-like reader:

Male si mandata loqueris
Aut dormitabo, aut ridebo.—*Hor.*

EMPHASIS.

“Perspicuity,” Dr. Whately justly remarks*, “is the first requisite of style, not only in rhetorical, but in all compositions.”

Now, rhetorical compositions are intended for delivery—they are to be addressed to the mind through the *ear*; and it will, consequently be insufficient that the style of the composition be perspicuous in itself, if that perspicuity be destroyed by want of perspicuity in delivery: that is, if the just and perfect meaning of the written language be lost, confused, or enfeebled by the weak, confused, or unintelligent elocution of the orator. Still worse, if the meaning of the written language be absolutely perverted by the *false* reading of the speaker.

“With a view to perspicuity in delivery, the great

* Elements of Rhetoric.

point," says Dr. Whately, "is that the reader should appear to *understand* what he reads. But," he adds, "it is not enough that he should himself *actually* understand it, it is possible, notwithstanding, to read it as if he did not."

Now, there can be very little doubt that the person whom Dr. Whately cites as having pronounced the passage (Mark iv. 21), "Is a candle brought to be put under a bushel or under a bed," "as if there *were no other alternative*,"—there can be scarcely a doubt that this *false-reader* perfectly *understood* the passage *himself*, though, in reading it, he so perverted its meaning to his hearers: "and yet," says Dr. Whately, "the emphasis was laid on the right words."

What emphasis? Why, of course, a *false* emphasis, *if any*; and, consequently, the stronger that emphasis, being false, the more emphatic and decided the perversion of the meaning!

Dr. Whately's direction, then, for a good Elocution,—viz., "*read as if you understood what you are reading*,"—is clearly insufficient: it is of no more value towards perspicuity in *Elocution*, than such a direction as "understand what you are about to write yourself, and then write so that your readers may understand *you*," would be available towards producing perspicuity in *composition*: it only amounts to saying, in other words, "*be perspicuous*." — But *how*?

For perspicuity and force, therefore, it becomes necessary to understand the nature of emphasis thoroughly; to see its power; and to define its action and effect.

I define emphasis as of two kinds :—

1. NECESSARY EMPHASIS.

2. ARBITRARY EMPHASIS.

1. NECESSARY EMPHASIS is the emphasis or stress which the *meaning* intended to be conveyed *requires* to be placed on some particular word; and the transfer of which stress to some other word would change the *point* of the *meaning*.

2. ARBITRARY EMPHASIS is the stress or force which a speaker, of his own will, places on any word; and expresses, not the force or point of the sense so much as the force and intensity of his own intention, feeling, energy, concentrated on the idea or the word arbitrarily emphasised.

1. NECESSARY EMPHASIS.

Necessary emphasis is made by transferring the pitch or cadence, high or low, ascending or descending, to the word conveying the point of meaning necessary to be marked. Thus by making an ascending third (the pitch and cadence due to an interrogative sentence) on any one of the words in the following question, the point of the question will be changed :—

Did you ride home to-day ?

Did you ride home to-day ?

Did you ride, &c. (to the end).

So in the answer with the opposite affirmative pitch and cadence (descending third):—

I rode home to-day.

I rode home to-day, &c. (to the end).

EXAMPLES OF NECESSARY EMPHASIS.

(The ascending third is marked in italics; the descending third is underlined.)

Pilate saith unto them, Shall I crucify your *King*? The Chief Priests answered, we have no King but Cæsar. (St. John xix.)

I think myself happy, King Agrippa, because I shall answer for myself this day before thee, touching all the things whereof I am accused of the Jews. (Acts xxvi. 2.)

It is manifest that the emphasis here marked is the correct emphasis, and the just reading of the passage, though I have never yet heard it so read in the church; and this is an instance of the pointless and listless way in which the Scripture is so frequently read. For what is St. Paul happy? What is it that meets his wish? Clearly that he is not to plead his cause before the Roman governor Festus alone, who is ignorant of Jewish customs, but that he has the advantage of being judged by King Agrippa; and *why*, the next verse tells us,—

Because I know thee to be expert in all customs and questions which are among the Jews.

Clearly, therefore, the emphasis in the preceding verse is on the pronoun thee, which holds the point and force of the sense.

Then Agrippa said unto Paul, Almost thou persuadest me to be a Christian!

This appears to me to be the obvious reading, and the best emphasis on this exclamation of Agrippa; who, upon Paul's asking him if he believes the prophets, and then not waiting

for, but anticipating his answer by adding, I know that thou believest,— declares, Thou almost persuadedst me to adopt your belief, and become a Christian.

The following reading of Agrippa's exclamation has, however, and not without some reason, been suggested:—

Almost thou persuadedst me (quasi, "even me") to be a Christian.

But I confess I prefer the first reading given, because it subordinates the individual to the principle, and makes the conversion to Christianity the great point in the king's mind, and not the lesser one of his own particular conversion; as if that were to be considered more marvellous than the conversion of any other man.

So in the first epistle of St. John :—

That which was from the beginning,

which we have heard,

which we have seen-with-our-eyes,

which we have looked-upon,

and our hands-have handled— of the word-of-life.

All these phrases have necessary emphasis upon them, with downward pitch of a third, implying as follows :—

That which was (not recently) but from the very beginning ; which we have (not merely been told at second hand) but have heard, and so forth ; all which parenthetical introductions are implied by the emphasis I have given above.

Necessary emphasis must mark and designate particular objects and facts that are the main features of a narration or a picture, scene, &c. Thus :—

And when Paul had gathered a bundle of sticks, and laid them on the fire, there came a viper out of the *heat*, and fastened on his hand. (Acts xxviii.)

[Here, evidently the points are the viper and Paul's hand. All the rest is subordinate; so that there will be a descending third on viper, an ascent of one tone on *heat* (because the sense is *not* to be *completed* there, though it *might* be) and a final closing cadence of a descending third or fifth on hand.]

So in the following negations, requiring an ascending third, the change by emphasis will be on the italicised words which convey the point of the negations: (see *antè*, NEGATIONS.)

I am not *mad*, most noble Festus, but, &c. (Acts xxvi.)

[Here the word *mad* takes exactly the same emphasis as it would if one were to say, "I am not *mad*, but most calm."]]

For I am persuaded that none of these things are *hidden* from him; for this thing was not done in a *corner*.—*Ibid*.

[Quasi,—this thing was not done in a *corner*, but in the face of day.]]

Necessary emphasis, then, is made by making the change of pitch ascending or descending (by thirds or fifths) on the word which points the meaning.

2. ARBITRARY EMPHASIS.

Arbitrary emphasis, on the other hand, dictated by the force of the speaker's will, intensity, energy, is always made with the *descending* third or fifth,

whatever be the form of the sentence, affirmative, negative, or interrogative.

If I ask you simply, on hearing you express some sentiment or opinion other than I expected from you,

Can you entertain such an opinion as *that*?

I should utter it as an interrogation, with ascending pitch of a third on the word *that*, which is the point of the inquiry, viz., whether *that* is really your opinion.

But if after expressing an obnoxious opinion or sentiment, you strongly re-affirmed it, insisted on it, and upheld it violently; and I wished to express my repugnance, abhorrence, utter rejection of such an opinion or sentiment (whatever it might be), and I were to use the same form of words and interrogation, they would be marked by an arbitrary emphasis (the emphasis of my *feeling* and *will*), and would be uttered with a strong impulse of voice on *can*, and the descending stroke of a third on the word *that*: thus,—

Can you entertain such an opinion as that!

not asked as a question expecting a reply, but put as a positive expression of *feeling* in an interrogative form of words only; as if one should say,

Is it possible you can hold such an opinion as that! I am surprised and indignant at it.

So in an ordinary negation without force,

I did not say *so*;

you would utter it with an ascent of a tone, or at

most of a third on the word *so* ; but if your denial were disbelieved, and you wished to put that denial beyond dispute, you would give it,

I did not say so !

with the descending third (strongly accented) on the negative particle, on which you would concentrate the energy of your denial.

Sometimes this arbitrary emphasis may be placed with effect even on a conjunction, or other ordinarily unimportant word, to which it will lend an *intention* and particular significance, as,

You may follow your own course, if you please, but you will take the consequences of your own obstinacy ;
as if one should say, *but mark ! I warned you.*

This arbitrary emphasis introduced into a declaratory sentence, and placed on the verb, will require an ascending cadence on the words that follow, thus :

In the prosecution of a virtuous enterprise, a brave man despises danger and difficulty.

This, uttered with an ascending cadence on *enterprise*, and a descending cadence on *difficulty*, is a mere truism : if you wish utterly to repudiate the idea of being stopped in any proposed enterprise (the subject suppose, of a debate) by the difficulties and dangers that are ostentatiously arrayed against it, you would express your feeling of contempt for the cowardice or want of resolution that could be daunted by them, in the same words, but with an introduced arbitrary emphasis, thus :—

In the prosecution of a virtuous enterprise, a *brave* man despises ^{the} *danger and difficulty*.

And this arbitrary emphasis and force on the word *despises* (in which your own resolution is expressed), would force an ascent of a third on the following phrase.

Arbitrary emphasis is sometimes CUMULATIVE, that is, accumulated on several words in succession,—

I tell you I will not do it; nothing on earth should per-
suade me. •

These words strongly accented (grave accent) with low pitch, imply the strongest expression of, antagonistic will, one with which a contest seems hopeless.

But the continued and frequent use of this arbitrary emphasis is to be avoided, not only as displeasing to the ear, but as tending, from repetition, to defeat its very object. A continued *staccato* style, a succession of sledge-hammer blows upon the ear, is very harassing, and deadens attention. Relief of hard and soft, heavy and light sounds, are as necessary to elocution and good reading as are light and shade to a picture. *Non semper tendit arcum Apollo*; nor should the orator be always straining after effect by violent arbitrary emphasis. This is the prevailing vice of a certain kind of pulpit-speaking, that in its greatest excess deserves and obtains the odious distinction of *ranting*. *Ranting is loud speech, with continued arbitrary emphasis, without rhythm by*

relative accentuation, and devoid of sense for want of observing the just *necessary* emphasis; so that the whole delivery becomes a cataract of confused and wearying percussive sounds; *vox et præterea nihil*.

Some special categories in which the necessary emphasis must be marked particularly:—

ANTITHESIS—APPOSITION.

As Dr. Whately justly observes (“Elements of Rhetoric,” Part III. c. ii. §. 14), “This figure (antithesis) is calculated to add greatly to energy. Everything is rendered more striking by contrast; and almost every kind of subject-matter affords materials for contrasted expression.” And he thus proceeds to give many valuable hints and instructions as to *framing* the antithesis.

But a written composition of the highest force may be enfeebled in effect, and paralyzed by defective and unintelligent delivery; and as the highest object of rhetoric, as an art, must be to form a fluent and powerful *orator*, it becomes essential to the speaker to be able to mark the contrast of ideas and expressions, by contrast of pitch or cadence of voice; otherwise the very point of the antithesis may be lost. Hence Dr. Whately’s observations on the power and importance of antithesis in *rhetoric*, are equally applicable to the manifestation of that power in *elocution*. To carry out the analogy fully, I will use the same examples of antithesis which Dr. Whately furnishes in his “Elements of Rhetoric;” and to

mark the contrast to the eye, I will here and henceforth use the acute accent lengthened (—) for the *as-cending third*, and the grave accent lengthened (—) for the *de-scending third*.

The rule to be observed is that words in antithesis are to have opposite thirds or fifths, upwards or downwards.

EXERCISE ON ANTITHESIS.

When reason is against a man, he will be against reason.

Words¹ are the counters of wise men, and the money of fools.—*Hobbes*.

A fool with judges; among fools a judge.—*Cowper*.

Non ut edam vivo, sed ut vivam edo.—*Quintilian*.

Persecution is not wrong, because it is cruel; but cruel because it is wrong.

On parent knees, a naked, new-born child¹,

Weeping, thou sat'st,¹ while all around thee smiled;

So live, that, sinking in thy last long sleep,

Thou then mayst smile, while all around thee weep.

Sir W. Jones.

He who dreads new remedies¹ must abide old evils.—*Bacon*.

Party¹ is the madness of many¹ for the gain of a few.

APPOSITION, on the contrary, is marked by similarity and identity of pitch on the words in apposition; that is, having the *same relative meaning*.

(Mark of ascending third —; of descending third \)

EXAMPLES.

Cleopatra, queen of Egypt, chose an asp as the means of death.

I reside in London—a magnificent city.

And now abideth, faith, hope, and charity—these three.

Is a candle brought to be put under a bushel, or under a bed?

Here the “bushel” and the “bed” are in apposition; each being only an *individualisation* of the *general* idea of *concealment* which would be conveyed by a question in the following form:—

Is a candle brought to be hidden under anything?

In reading, therefore, each individualisation of the same general idea receives the *same pitch* of voice; and would do so whatever were the form of the sentence, whether interrogative, negative, or declaratory; that is, the *sense* would govern the pitch on the *first* word conveying the individual idea, and the rest would follow in apposition; and though the general idea were repeated through several individualisations, the rule would hold good in all; as thus:—

Is a candle brought to be hid under a bushel, or under a bed (or a table, or a chair, or in a box).

No; it is brought to shine, to give light, to be displayed.

The answer shows the force of the rule in another form.

I trust that the above rule and examples have made this subject of *opposition* with relation to pitch and cadence so clear, that it would be impossible for any one who may read it to be guilty of such a perversion of meaning as Dr. Whately's blunderer, who read the original question "as if there were no other alternative." He read it falsely, thus, *antithetically*:—

Is a candle brought to be put under a bushel, or under a bed?

As in Matthew v. 15. Neither do men light a candle and put it under a bushel, but on a candlestick.

2. ANTITHESIS.

or *opposition* of meaning, requires antithesis of pitch and cadence; that is,—

RULE.

Words or clauses in *antithesis*, or opposition to each other take *opposite* thirds or fifths.

EXAMPLES.

He spoke for, not against peace.

To be, or not to be.

As fire is opposed to water, so is vice to virtue.

A wit among lords, a lord among wits.

Now the Egyptians are men, and not gods, and their horses are flesh, not spirit." (Isaiah xxvi.)

Shall we prefer disease to health? death to life? slavery to liberty?

The above are examples of *single* antithesis.

DOUBLE ANTITHESIS.

In the following, the antithesis is *double*, that is, of *several* opposite *ideas*, and consequently opposite pitches.

EXAMPLE.

Rational liberty is directly opposed to the *wildness of anarchy*.

(*Here rational is in antithesis to wildness, and liberty to anarchy: the thirds on each respectively are therefore also opposed in pitch.*)

FURTHER EXAMPLES.

If you seek to make one rich, study not to *increase* his *stores*, but to *diminish* his *desires*.—*Seneca*.

The *peasant* complains *aloud*; the *courtier* in *secret* repines. In *want*, what *distress*! in *affluence*, what *satiety*! The *ignorant*, through ill-grounded *hope*, are *disappointed*; the *knowing*, through *knowledge*, *despond*.—*Young*.

Or, for force, “the knowing, *through* knowledge, *despond*.”

All flesh is not the *same* flesh; but there is *one* kind of flesh of *men*, another flesh of *beasts*,—another of *fishes*, and another of *birds*.

There are also *celestial* bodies, and bodies *terrestrial*: but the glory of the *celestial* is *one*, and the glory of the *terrestrial* is *another*. (1 Cor. xv.)

Note also the melody that is produced to the ear by this *antithetical alternation of thirds*; which thus has the effect not only of *logically* increasing the force and power of the contrast of ideas, by contrast of pitch, but, at the same time, of pleasing the ear by harmonics.

IMPLIED ANTITHESIS.

Antithesis may be *implied*, when *not expressed*; in which case the sense is left *unfinished* (as it were), and, consequently is marked with the *ascending third*.

EXAMPLES.

He is a good boy, *James*.

(*Implying, that some other boy may be a bad one.*)

You ask too much money; I'll give you a *sovereign*.

(*Implying, "but not any more."*)

I'd *give* twenty pounds for such a horse as *that*.

(*Implying, "but not for an inferior one."*)

Presumptuous man! the *gods* take care of *Cato*!

(*Implying, "more immediately than of other men."*)

Confidence is a plant of *slow* growth in an *aged* bosom.

(*Implying, "whatever it may be in a youthful breast."*)

Grace of manners, charming in every one, is *essential* to *princes*.

(*Implying, "though not to private individuals, in whom it may only be an agreeable accomplishment."*)

If *arbitrary emphasis* be introduced into antithesis, in the first part, it will form an *ascending third*, or even fifth, on to the close of the second part of the antithesis ; thus : —

Fire and water are less opposed than vice and virtue.

It is understood, of course, that all antithesis is emphatic ; it is a strong accident of necessary emphasis ; and therefore the *thirds* frequently become *fifths*, ascending and descending, for force.

FURTHER EXAMPLES OF ANTITHESIS.

(Ascending third — ; descending third —)

Rend your hearts, and not your garments.

Correct me, but with judgment ; not in thine anger, lest, &c.

We have left un-done those things which we ought to have done ; and we have done those things which we ought not to have done.

Lead us not into temptation, but deliver us from evil.

For rulers are not a terror to good works, but to evil.

So the last shall be first, and the first last ; for many are called, but few are chosen.

Who is weak, and I am not weak ? Who is offended, and I burn not ? (no accent on the negative particle ; the whole accent on *burn* ; uttered as *burn-not*.)

When that which is perfect is come, that which is in part shall be done away.

PRONOMINAL PHRASE.

The elocutionary theory and practice, with respect to the entire subjugation of a pronominal phrase to the accent and emphasis of the word which governs it, is most important to good reading, and is one of the points on which pulpit reading is generally most strangely in error. And, therefore, I request the student's patient attention to the following remarks and examples.

When, instead of using a pronoun, we repeat the noun in a sentence, we call the word so repeated *pronominal*; that is, of the nature, or in place of a *pronoun*; as,—

He advanced the doctrine; he maintained the doctrine; he propagated the doctrine.

In this example "*the doctrine*," in every instance of its *repetition*, is clearly *pronominal*; standing in place of the pronoun "*it*." For, according to the usual construction of such a sentence, it would have stood —

He advanced the doctrine; he maintained it; he propagated it.

Hence, being so nearly of the same nature, they follow the same rule of Elocution: viz.—

RULE.

Pronouns and pronominal phrases *have no relative accent*; but merge in that of the emphatic word with which they stand.

EXAMPLES.

(*The pronouns and pronominal phrases are in brackets.*)

Henry told [me] the truth [about it].

I asked [him] if he had finished [it].

[It] struck [me] that I had seen [him] before.

In these sentences the pronouns have no accent; but are subjected to, and overridden by that of the word which governs them, or to which they are immediately allied. So of a pronominal phrase.

EXAMPLES.

As you have shown mercy, you shall receive [mercy].

Your cruelty merits [cruelty].

Your goodness deserves [goodness].

He repaid your kindness with [kindness].

God said, Let there be light; and there was [light].*

* I remember *Hazlitt*, in his *Table-talk*, mentions *Coleridge* having produced what he, *Hazlitt*, considered an original and a very powerful effect, by reading this passage with the emphasis on the repetition of the word "light;" to which he gave also a burst or swell of voice to express the sudden burst of light that followed the command. In that case he read it thus:—

"God said, Let there be light; and there was light."

But I must contend against this reading both as incorrect and also as deficient in just effect.

Incorrect, because a literal translation of the original would, I imagine, give the passage thus:—

We observe that the pronominal phrase in each instance follows the rule on the pronoun; and is subjected to the accent on the verb or preposition by which it is governed.

COMMON PHRASE (*quasi* pronominal).

The same rule applies to the *repetition* of any phrase which is *common* to two or more verbs, adverbs, &c. Such *repeated common phrase* is read *as* pronominal, that is, without accent.

EXAMPLES.

He speaks truly, and [he speaks] wisely.

It was truly said, and wisely [said].

If we live in the spirit, let us also walk [in the spirit].

PRONOMINAL PHRASE *in reply*.

The rule holds, also, on repetition of a common phrase in reply, in dialogue, — or in reference to previously spoken words by another party.

“God said, Let light be; and light was.”

So rendered, there can be no doubt that the emphasis must fall, as I have marked it, on the *verb*, and not on the repeated noun; and transposition of words cannot alter emphasis of sense.

This emphasis on the verb expresses also the idea of the *instantaneous execution* of God's word, which I take to be the just effect intended.

EXAMPLE.

Question. Is that your firm opinion?

Reply. It is [my firm opinion].

Nor need the repetition be *literal*; if the *idea* or *sense* be repeated, the phrase is read *as* pronominal.

EXAMPLE.

The gentleman boasts that he is actuated by motives the most pure and honourable. Sir, the boast is needless; Who questioned [his integrity and honour]?

EMPHASIS with pronominal phrase.

It will be observed that the verb or other word governing, or in conjunction with, the pronominal phrase, becomes *emphatic*: this is made still more clear in the case of a *negative* with such phrase.

EXAMPLES.

To be, or not to be?

Question. Why do you express yourself so angrily?

Reply. I did not [express myself angrily].

The gentleman insinuates that I have acted a double part and therefore forfeited the confidence of the house. Sir, if I had [done so] I should deserve [to lose your confidence], but I shall prove that I have not [acted as he says]; and therefore

I expect to retain [your good opinion], (or) to retain your good opinion.

This Emphasis belongs to NECESSARY EMPHASIS, and may be distinguished as the "Emphasis with pronominal phrase."

[See, PRONOMINAL SERIES.]

EXAMPLES OF EMPHASIS WITH PRONOMINAL PHRASE.

(The pronominal phrase in brackets.)

Be ye therefore merciful, as your father also [is merciful].
Judge not, and ye shall not be [judged]; condemn not, and ye shall not be [condemned]; forgive, and ye shall be [forgiven]; give, and it shall be [given] unto you.

When I was a child, I spake [as a child].

Even so hath the Lord also ordained, that they who preach the gospel, should live [of the gospel].

Who planteth a vineyard, and eateth not of the fruit [thereof]? or who feedeth a flock, and eateth not of the milk [of the flock]?

They who wait at the altar, are partakers with [the altar].

[See post, PRONOMINAL SERIES.]

CONCATENATIONS, OR SERIES OF WORDS, PHRASES,
MEMBERS OF SENTENCES.

Readers are, in general, so thrown off their balance, so utterly and hopelessly confused by the occurrence of a long series, or a concatenation of phrases or members of sentences, to the links of

which they cannot see the end, as painfully to exemplify the truth of Dr. Whately's illustration of a bad reader's bungling and uncertain style, by the stumbling movement of a man who, in ascending a staircase, makes a false step every now and then. In these cases, a settled plan for presenting the links of the series or concatenation to the hearer in such order and compactness as to maintain the solid consistency of the whole chain, and yet nicely to distinguish its component parts, is the only method of getting rid of that uncertain, bungling movement; which while it proves, and increases the reader's want of confidence in himself, is utterly destructive of the confidence of his auditors in him.

For example, take the following well known enumeration of the works of the flesh:—

The works of the flesh are manifest, which are these: Adultery, fornication, uncleanness, lasciviousness, idolatry, witchcraft, hatred, variance, emulations, wrath, strife, seditions, heresies, envyings, murders, drunkenness, revellings, and such like.

If the reader of the above series present it, without method, he will either give it the effect of a mere auctioneer's catalogue of *items*,—or, for want of certainty and *aplomb*, will remind one of the *false step on the staircase*.

Attention to a few simple rules for reading serial sentences will, therefore, be found of advantage.

The Series is either Simple, or Compound:—

SIMPLE, when the members in succession are single, or convey single ideas;—

COMPOUND, when the members are complex in form, each containing several ideas. It is called—

COMMENCING, when it commences a sentence, or when the sense is *unfinished* at the close of the series :—

CONCLUDING, when the sense is *closed* with the series.

RULES for reading the Series.

1. *A simple, commencing Series*, in affirmative sentences, takes an *as-cending* third on every member of the Series except the *penultimate* (or last but one), which has a *de-scending* third.

EXAMPLES.

Faith, (1)
 hope, ~ (2)
 and charity, ~- (3)
 are cardinal virtues.

May faith, ~ (1)
 hope, ~ (2)
 charity, ~ (3)
 peace, ~ (4)
 and patience, ~- (5)
 possess our souls.

2. *A simple, concluding Series* takes an *as-cending* third on every member of the series but *the last*.

EXAMPLES.

The cardinal virtues are,

faith, (1)

hope, (2)

and charity. (3)

May our souls be possessed with

faith, (1)

hope, (2)

charity, (3)

peace, (4)

and patience ! (5)

Examples of a series of adjectives or verbs, with one noun common to the series :—

1. Where the noun *follows* the adjective or verb.

EXAMPLES.

A blind, headlong, precipitate, and irretrievable flight
was the result of their rash, ill-timed, tumultuous, and
disorderly attack.

To conquer, to enslave, to oppress, to destroy his fellow-
men

are the triumphs of a savage chief

to free, to preserve, to improve, to bless them
the glory of a wise prince.

2. Where the noun precedes the series of verbs or adjectives by inversion.

EXAMPLES.

An attack, rash, tumultuous, ill-timed, and disorderly—
ended in a flight—
blind, headlong, precipitate, and irretrievable.

These traitors to their country—
he discovered, exposed, arrested, brought to trial,
convicted, and put to death.

DIVISION OF A LONG SIMPLE SERIES.

RULE.

When a simple series exceeds five members, *divide* the whole into two or more *shorter* series; and read the divisions according to rule,—marking each *division* with the *middle pause*.

EXAMPLE.

The works of the flesh are manifest; which are these:

Adultery, fornication, uncleanness, lasciviousness,
idolatry, witchcraft, hatred, variance,
emulations, wrath, strife, seditions, heresies,
envyings, murders, drunkenness, revellings,
and such like.—*Gal.*

In a series of so many members as this, the *division* (as above) prevents that unpleasing and catalogue-like monotony, which is produced by reading the whole as *one* series, with an unbroken succession of rising inflections. The division is of course arbitrary, as to the number of members which may be allotted to each division; but the object to be aimed at, in the separation of the members, is a *distinct classification*; so that things, objects or ideas, resembling or allied to each other in quality or degree, shall be kept together, and not be thrown in, confusedly, with others of a different nature.

Now, in the above example, such a distinct classification is rendered difficult, if not impossible, to the reader, by the absence of order and classification in the passage itself. It may indeed be remarked, with the greatest respect, that much confusion is caused to the mind by the indiscriminately throwing together a series of offences very widely differing from each other in quality and degree; and the *climax* of the whole is enfeebled if not destroyed, by the addition of "drunkenness and revellings," after the high crime of *murder*, which is the climax of the works of the flesh. I am now considering it in its elocutionary aspect only, with a view to illustrating the method of classifying members of a series in reading; and, for that purpose suppose the passage to have stood as follows:—



The works of the flesh are manifest ; which are these:—

Fornication™ adultery™ uncleanness™ lasciviousness™
 witchcraft™ heresy™ idolatry™
 emulations™ envy™ variance™ hatred™
 wrath™ strife™ seditions™
 revellings™ drunkenness™ murders™
 and such like.

By this arrangement, the classification of crime would seem more clear and perfect, gradually growing and increasing in power up to the climax—*murder*,—the *last dread work of the flesh*. And it is to aid this logical arrangement, classification and progression, that the rules for reading the series are given. In the following series the classification is distinct and *perfect* as it is written, and it will be felt that the elocutionary arrangement and *inflections* very much aid it:—

For I am persuaded that

neither death™ nor life™
 nor angels™ nor principalities™ nor powers™
 nor things present™ nor things to come™
 nor height™ nor depth™ nor any other creature™
 shall be able to separate us from the love of God, which is in
 Christ Jesus our Lord.—Rom. viii

COMPOUND SERIES.

1. *Commencing*, takes a *descending* third on every member but the *last*, which receives an *as-cending* third.

EXAMPLE.

A good disposition (1)
 virtuous principles (2)
 a liberal education (3)
 and industrious habits, (4)
 are passports to happiness and honour.

2. *Concluding*, takes the *descending* third on every member but the *penultimate*, which receives an *as-cending* third.

EXAMPLE.

Contentment, happiness, and honour reward
 a good disposition (1)
 virtuous principles (2)
 a liberal education (3)
 and industrious habits. (4)

FURTHER EXAMPLES.

The verdant lawn, the shady grove, the variegated
 landscape, the boundless ocean, and the starry firmament,
 all tend to inspire us with the love of nature and
 nature's God.

I conjure you, by that which you profess,
 (Howe'er you come to know it) answer me:
 Tho' you untie the winds, and let them fight
 Against the churches; tho' the yesty waves[™]
 Confound, and swallow navigation up;
 Tho' bladed corn be lodged, and trees blown down;
 Tho' castles topple on their warders' heads;
 Tho' palaces and pyramids[™] do slope
 Their heads to their foundations; tho' the treasure
 Of nature's garneries[™] tumble all together,[™]
 Even till destruction sicken[™]- answer me
 To what I ask you !

IRREGULAR SERIES.

A series is frequently *irregular*,—that is, in part *simple*, and in part *compound*. In such cases:—

RULE.

Separate and class the simple and compound members,—and read them in series according to their respective rules.

EXAMPLES.

1. All the circumstances and ages of men,[™]
 poverty,[™] riches,[™] youth,[™] old age,[™]—
 all the dispositions and passions,[™]
 melancholy,[™] love,[™] grief,[™] contentment,[™]—

are capable of being personified in poetry with great propriety.—*Blair*.

2. Neither blindness, nor gout, nor age, nor penury,
nor domestic afflictions, nor political disappointments,
nor abuse, nor proscription, nor neglect,
had power to disturb his sedate and majestic patience. —
Macaulay.

Besides the variation of pitch in a series, increasing force should be given to the delivery of each additional member; so that the *sound* and volume of voice shall swell and increase in the same proportion as the *sense* grows and is amplified,—until both reach the climax together. This will be more fully explained and illustrated hereinafter under the head of OROTUND. The reader may now practise the following:—

EXERCISE ON SERIES.

1. And although we ought at all times humbly to acknowledge our sins before God,
yet ought we most chiefly so to do,
when we assemble and meet together
to render thanks for the great benefits that we have
received at his hands,
to set forth his most worthy praise,

to hear his most holy word,[~]
 and to ask those things[~] which are requisite and
 necessary,[~]
 as well for the body as the soul.

This sentence is instanced by Dr. Whately (El. Rhetoric, Part III., c. ii., § 13.) as one of great difficulty even for "a good reader, to deliver with spirit," or "to his own satisfaction." I confess I do not see the difficulty myself (loose as the sentence is); nor, I trust, will any student who has gone with me thus far in the principles of Elocution, find any difficulty in reading the passage with full and clear meaning, force, and effect, without trip or hesitation.

2. If you look about you, and consider the lives of others
 as well as your own; if you think how few are born with
 honour, and how many die without name or children; how
 little beauty we see, and how few friends we hear of; how
 many diseases and how much poverty there is in the world;
 you will fall down upon your knees;
 and, instead of repining at one infliction, will admire
 so many blessings you have received at the hand of God!

3. It was a loathsome herd,—which could be compared to
 nothing so fitly as to the rabble of Comus,—
 Grotesque monsters,—
 half human, half bestial,—

dropping with wine,
 bloated with gluttony,
 and reeling in obscene dances.

CLOSING TRIPLETS IN SERIES.

I have fought a good fight, I have finished my course, I
 have kept the faith. (2 Tim. iv.)

Likewise all these filthy dreamers defile the flesh, despise
 dominion, and speak evil of dignities. (St. Jude.)

Whether there be prophecies, they shall fail, whether there
 be tongues, they shall cease, whether there be knowledge, it
 shall vanish away. (1 Cor. xiii.)

NEGATIVE Series (as a simple Concluding Series).

RULE.

A series of negative members may be read with an ascending third on every member but the last: the accent is, of course, on the word or idea negatived.

EXAMPLE.

Charity envieth not charity vaunteth-not-itself is not
 puffed up.

Doth not behave itself unseemly seeketh not her own is
 not easily provoked thinketh no evil. (1 Cor. xiii.)

INTERROGATIVE SERIES.

A series of interrogations may be read either—

1. Under the rule for single Questions, see p. 17.; or,
2. With the same inflections as a simple concluding series; or,
3. As the compound concluding series.

It is well, in delivery, to *vary* them, when they occur frequently, or when several series follow closely on each other. For example, the following, from Rom. viii., admits of being read under either of the three rules :—

1. As single interrogations in apposition :

Who shall separate us from the cross of Christ?— Shall
tribulation— or distress— or persecution— or famine—
or nakedness— or the sword ?

Thus read, great and *equal* force is given to each interrogation; but there is no *climax*.

2. With the same inflections as the simple concluding Series :

Shall tribulation— or distress— or persecution— or
famine— or nakedness— or the sword ?

Thus read, the *climax* is made, by emphasis of force, on *the sword*; as if he said or *even the sword itself*; that is, the fiercest and bloodiest violence and persecution.

3. As the compound concluding Series:

Shall tribulation[~] or distress[~], or persecution[~]
or famine[~] or nakedness[~] or the sword?

So read, it amounts to a declaration,—put interrogatively, —that *none* of the evils *enumerated* are of power to separate the Christian from the Cross; and there is much force in this reading.

I should, myself, prefer the second reading given, as conveying the most forcible contempt for persecution. But the choice is a matter of judgment and taste.

ANTITHETICAL SERIES.

[See ante, "ANTITHESIS."]

An Antithetical Series—that is, a series of members in Antithesis—commencing or concluding—is read under the same rules of inflection as the Compound Series; *each perfect antithesis*—and not each branch of it—*forming a member of the series*.

EXAMPLES.

Antithetical Series—(single Antithesis).

Commencing and Concluding.

Commencing. Fire and water[~] oil and vinegar[~] heat and
cold[~] light and darkness[~]

are not more opposed to each other, than is

Concluding. honesty to fraud[~] or vice to virtue.

Double Antithetical Series—(double Antithesis).

Commencing.

Prudent in debate[~] but rash in action[~]
 moderate in peace[~] vindictive in war[~]
 patient in adversity[~] overbearing in prosperity[~]

his character was a compound of singular contradictions.

Concluding.

He presented the contradictory character of a man
 prudent in debate[~] but rash in action[~]
 moderate in peace[~] vindictive in war[~]
 patient in adversity[~] overbearing in prosperity.

Note.—In this last species of Series, the *middle pause* has place after each member; that is, after each perfect antithesis.

PRONOMINAL SERIES.

[*See ante*, "PRONOMINAL PHRASE."]

A series of verbs or other parts of speech having, in concordance, the same pronoun or pronominal phrase (or *quasi pronominal phrase*) in Series, is read with the inflections proper to *simple series* (for the pronouns and pronominal phrases have *no inflection*).

EXAMPLES.

I told [him] I warned [him] I advised [him] I implored
 P 3

[him] to act with [you] near [you] through [you] under [you].

He speaks clearly [he speaks] truly [he speaks] boldly.

Charity beareth all things, believeth [all things] hopeth [all things] endureth [all things].

When I was a child, I spake [as a child] I understood [as a child] I thought [as a child].

EXCLAMATIONS. — APOSTROPHES.

Interjectional phrases of *exclamation*, *apostrophe* and the like, are read with an ascent of a *third* or *fifth*, according to the intensity of the expression; but the entire exclamatory sentence is to be closed with the full descending cadence.

EXAMPLES.

Woe is me that I am constrained to dwell with Mesech, and to have my habitation among the tents of Kedar. (Psalm cxx.)

O daughter of Babylon, wasted with misery, yea, happy shall he be that rewardeth thee, as thou hast served us! (Psalm cxxxvii.)

Arise thou judge of the world, and reward the proud after their deserving. (Psalm xciv.)

In *sorrow*, *pity*, *lamentation*, the ascending thirds are *minor*, so as to give the plaintive effect of

the *semitone*; and the closing cadence is also minor as in the following:—

O b Lord, my b rock, to thee I cry,

In sighs consume my b breath!

In joy and exultation on the contrary the intervals are *diatonic fifths*; as in the following:—

O all ye people, clap your hands,

And with triumphant voices sing!

DECLARATORY INTERROGATIVES.

There are frequently interrogatives put which, logically, amount to declarations or arguments in an interrogative form. They must, therefore, be read as declarations with the closing cadence of a *third*, a *fifth*, or an *octave*, according to the intensity of their expression.

EXAMPLES.

What is man, that he should be clean? and he which is born of a woman, that he should be righteous? (Job. xv.)

Here the descent in pitch runs though the whole: so in the following:—

Hast thou entered into the springs of the sea? or hast thou walked in the search of the depth?

Have the gates of death been opened unto thee? or hast thou seen the doors of the shadow of death? (Job xxxviii.)

And so on. These interrogatives are, logically, not questions seeking an answer, but argumentative illustrations put interrogatively, positively establishing Job's presumption, and "convincing him of ignorance." They must, therefore, be read with descending intervals of thirds and fifths, to mark the *positive meaning* as opposed to the grammatical mark of interrogation, which implies *doubt*, whereas here there is none.

SCORNFUL interrogations, on the other hand, that is, interrogations not put with a view to obtain an answer, but in *derision*, require an ascending *fifth* or even *octave*.

EXAMPLES

Should a wise man utter vain knowledge, and fill his belly with the east *wind*.

Should he reason with unprofitable talk, or with speeches wherewith he can do no *good*.

Art thou the first man that was born, or wast thou made before the *hills*? (Job. xv.)

In these cases, the upward movement runs all through the questions: on the words marked in the first part of each sentence the rise is of a *fifth*; on the last (italicised) word in each question the rise is of an *octave*: thus, thorough ascending pitch marks the derision implied in the question, which if read with *thirds* only would be devoid of that expression, and would seem to be put simply as an interrogation looking for a answer.

IMPERATIVES, and *imperative-interrogatives*, take the descending cadence, with force and emphasis, as : —

Thou shall not *kill*.

Will thou *answer-me*?

Depart from me, ye *cursed*, into everlasting-*fire*.

In the last case the descending cadence runs through the whole, and reaches the *octave* on the last word.

I have thus, in the preceding pages, noted the principal accidents of Elocution which are essential to be observed in reading. I add a chapter on the pitch of voice proper to particular effects ; and on the *Orotund*.

PITCH OF VOICE.

THE OROTUND.

THE pitch of the speaking voice of every individual may be divided into three registers or spheres: Middle pitch, High pitch, and Low pitch. Middle pitch is the ordinary pitch of voice, in its middle notes, as used in common conversation, unmarked by energy, impulse or deep feeling. Low pitch and High pitch respectively lie in the octaves above and below middle pitch.

MIDDLE PITCH is the proper pitch, in reading, for narration, description (when not animated), statement, moral reflection, and calm reasoning.

TIME: ordinary time (neither fast nor slow) goes with middle pitch.

As the reader or speaker warms with his subject, his voice will get into the region of—

HIGH PITCH, which is the representative of elevated feeling, and impetuous, impulsive passion: joy, exultation, rage, threat, invective, all speak naturally in high pitch; it is also proper to stirring

description, or animated narration of a striking action or scene.

TIME : a quicker movement in time goes with high pitch.

Low PITCH is the natural expression of solemn and deep-seated feeling ; it is the tone of deep *grief*, awful *veneration*, *suppressed rage*, *remorse*, and *brooding thought*.

TIME : the time is slow with low pitch.

There is an affectation of *extremely* low pitch in some clergymen, which is exceedingly offensive, in prayer, accompanied by an unnaturally slow time, and a prolongation of vowel sounds, especially on the exclamation "Oh!" which they give with sepulchral effect, and a long-drawn sound, more fitted to a stage-representation of the Ghost in "Hamlet" than to a Christian clergyman. This always gives the idea of a man in love with the tones of his own voice, and bent on proving to his congregation the fulness and depth of his chest notes.

Why should the Lord's prayer, for example, be delivered in this monumental style? Surely this touching prayer, given to us as a model of unaffected simplicity — the address of *children* bespeaking the protecting care of a *heavenly Father* — needs not the tone of crouching awe ; and may be more naturally and more devoutly rendered by one of trusting love, which lies in the soft cadences of middle pitch ; running, in its intervals, principally on *semitones*, according to the following plan :—

Our Father, which art in $\S$ heaven, hallowed be thy name;
 Thy kingdom $\S$ come, thy will be done on earth as it is in
 heaven; Give us this day our daily $\S$ bread, and forgive us
 our trespasses, as we forgive $\S$ them that trespass against us;
 And lead us not into $\S$ temptation, but deliver us from evil;
 for thine is the $\S$ kingdom, the $\flat$ power and the glory, For
 ever-and ever! Amen.

THE OROTUND.

Now, though we should avoid, as betraying a desire of mere personal exhibition, that deep sepulchral tone of voice which some ministers at the altar and in the pulpit affect, the Orotund voice, as it is called, may frequently be used with judgment and to good effect, in passages of intense solemnity and sublime grandeur. The full and swelling tone of the Orotund is produced by the same organic form and action of the mouth as are necessary perfectly to enunciate the tonic o, as in o-l-d, c-o-l-d, &c. To utter this tonic perfectly, the mouth is kept in a *rotund* form, and the tone produced is called *orotund* (*ore rotundo*). By carefully reading the following lines, with particular attention to the enunciation of the tonic o, and swelling the voice upon it, the pupil will attain a clear perception of the orotund voice.

Oh holy Hope[^] that flows thro' all my soul!
 From pole to pole[^] the deep-toned thunders roll.
 Low, hollow moans[^] proclaim his deep-souled woe.

Now, the form of the mouth in uttering these lines *must*, from the prevalence of the tonic o, be rotund; and the quality of voice must be *orotund*. The art is to be able to preserve that quality of voice in other passages in which that tonic sound of o does not prevail; but which, nevertheless, require, and are capable of receiving, on the tonics which they do contain, the full swelling tone of the orotund, as in the following—

PRACTICE ON OROTUND.

And all the clouds[˘] that lower'd upon our house,˘
In the deep bosom of the ocean[˘] buried.

Shaks.

All are but parts[˘] of one harmonious whole,˘
Whose body nature is[˘] and God the soul!

Pope.

With woeful measures,˘ wan Despair,˘
Low[˘] sullen sounds,˘ his grief beguiled.

Collins.

The stars shall fade away, the sun himself
Grow dim with age, and Nature sink in years;
But thou[˘] shalt flourish in immortal youth˘
Unhurt[˘] amidst the war of elements˘
The wreck of matter˘ and the crush of worlds.

Addison.

So in the reading of a concatenation, or series, of compound members (see *antè*, *SERIES*), the swell and diminution of the voice must be marked. The swell < gives the idea of *amplitude*, *multitude*, *immensity*, *sublimity*; the diminution > is used when the continuity of the rush, or swelling progress of the sense, is interrupted by intervening members. As in the following : —

1. In times, when the whole habitable earth™ is in a state of change and fluctuation,™-

when deserts are starting up™ into civilised empires around you,™-

and when men,™ no longer the slaves of particular countries,™ much less of particular governments,™-

enlist themselves,™ like the citizens of an enlightened world,™ into whatever communities™ where their civil liberties may be best protected,™-

it never can be™ for the advantage of this country™ to prove™-

that the strict letter of the laws™ is no security to its inhabitants.

To *Scriptural reading*, and *prayer*, the orotund is most appropriate : for its full swelling tone lends depth and solemnity to the delivery, and is strongly expressive of reverential feeling. The acquisition and command of the orotund, therefore, is essential to the clergyman, whose voice is required to fill a large building, not only so as to be audible, but with a deep and solemn effect that shall secure the

attention, respect, and sympathy of his auditors. The dignity of his subject, his office, its high aim, the place, the occasion, all demand from the clergyman dignity of style and manner ; and the orotund voice, with its full, swelling stream of sound, is the one adapted to that end. It should, therefore, be a great and constant object of the clergyman to educate his voice and utterance upon this point ; but it will be impossible for him to command the full, swelling tone of the orotund, unless he economise his breath, keeping his chest full by inspiration, on each middle pause, to supply expended respiration.

At the same time, he will be cautious to avoid anything approaching to *mouthng*, which is the inartistic excess of the orotund. His object must be to acquire a powerful, musical delivery, yet at the same time an unforced and natural one. By natural style, I am far from meaning a mere commonplace, conversational style, such as is used in the every-day topics of ordinary social intercourse ; such a style is utterly inappropriate to the high and earnest enunciation of important truths, or to the rendering of the inspired language of Holy Writ. No doubt simplicity should be mainly aimed at in reading the Liturgy and the New Testament, but it must be a dignified, a severe, a massive simplicity, and not a trivial and feebly familiar one ; for,

In vitium ducit culpæ fuga, si caret arte ;

and certainly, the noble language of the Old Tes-

tament will be very inadequately and unworthily rendered indeed, unless the manner of the reader have a certain tint of poetry, and, as it were, a colour of oriental grandeur thrown about it; very far, indeed, from bombast or what is called *spouting*, (which is the mere vulgarity of ignorant ambition,) but, at the same time, considerably above the level of ordinary conversation, or even of the style appropriate to the delivery of a scientific or literary discourse.

The style to be aimed at is, one that shall be, as it were, a *continuous comment on the text*, whose force and meaning the reader should elucidate and impress by just and natural change of pitch, for point, emphasis, and expression; and by modulation of voice to loud or soft (*forte* or *piano*), for energy or pathos. His aim, above all, must be to avoid, on the one hand, meanness and familiarity in aiming at simplicity; and, on the other, to escape bombast and turgidity, while aspiring to dignity and power.

PRACTICE FOR THE SWELL OF THE OROTUND.

(In-spire on each rest marked.)

For we wrestle not against flesh and blood, [^]- but against principalities, against powers, [^]- against the rulers of the darkness of this world, [^]- against spiritual wickedness in high places. (Rom. viii. 38.)

At midday, O king, [^]- I saw in the way a light from heaven, [^] above the brightness of the sun, [^] shining round about ^{me} [^] and those which journeyed with me. (Acts xxvi.)

Thus saith the Lord, Behold waters rise up out of the North, and shall be an overflowing flood, and shall overflow the land, and all that is therein; the city and them that dwell therein; and the men shall cry, and all the inhabitants-of-the-lands shall howl. (Jerem. xlvii.)

And the spoiler shall come upon every city, and no city shall escape: the valley also shall perish and the plain shall be destroyed, as the Lord hath spoken. (Job xlviii.)

Who hath measured the waters in the hollow of his hand, and meted out heaven with the span, and comprehended the dust of the earth in a measure, and weighed the mountains in scales and the hills in a balance? (Isaiah xlii.)

Have ye not known? have ye not heard? hath it not been told you from the beginning? have ye not understood from the foundation of the earth? (Isaiah xl.)

Observe; this *crescendo* or swell of the voice is not to be used arbitrarily, or without motive; but for the expression of *grandeur*, *vastness*, *multitude*, *power*, *sublimity*, or of the effect of these images or conditions; and the swell must gain force on repetition till it reach its climax of volume of sound.

In the two following examples, the *crescendo* (<) movement marked in the first verse would express the sweeping destruction of the Egyptians by the

surg-ing and billow-ing sea ; while the *diminuendo* ($>$) in the second, would mark the tranquil calm of that same sea making a path of safety to the Israelites.

EXAMPLES.

And the $<$ wa-ters $<$ re-tur-ned, and cov-er-ed the $<$ cha-ri-ots $<$ and the $<$ hor-se-men, and all the $<$ host $<$ of Pharaoh, that came into the sea af-ter them ; $>$ there re-mained not so much as one of them.

$>$ But the chil-dren of Is-ra-el walked up-on dry land in the midst of the sea ; and the $<$ wa-ters were a $<$ wall un-to them, on their right hand and on their left. (Exodus xiv.)

Note also, that with the *crescendo*, the musical mark of *forte* (strong, loud), must be understood as an addition of force ; and with the *diminuendo*, the mark of *piano* (soft), as a decrease of force must be understood. Thus managed, the $<$ and $>$ may be made subservient to great effects in reading, by marking changes of expression ; and they are, therefore, to be used with judgment and on adequate occasion only.

The swell may always be used with advantage in such a passage as the following, which affords fine scope for the Orotund : —

After this I beheld, and lo, a great multitude, which no man could number, of $<$ all $<$ nations and

kindreds, and peöples, and tongues, stood before the throne, and before the lamb, clothed with white robes and palms in their hands: and cried with a loud voice, Salvation to our God, which sitteth upon the throne, and unto the lamb! And all the angels stood round about the throne, &c. (Rev. xii.)

EXERCISES

MARKED FOR PRACTICE.

[OBSERVE.—The sharp # before a word signifies that the voice must *rise a tone*: the flat b before a word, that the voice must *fall a tone*; the acute accent lengthened (—) over a word, indicates an *as-cent* of a *third*; the grave accent lengthened (—) indicates a *de-scent* of a *third* upon the word marked.]

EXERCISE 1.

PERIODS AND SENTENCES. (See p. 24.)

Now, therefore, ye are no more b strangers-
-and-foreigners, ~- but fellow-citizens-with-the-
saints, ~ and of the household-of-God. (Eph.
ii. 19.)

And Saul, yet breathing-out-threatenings-and-
slaughter ~ against the disciples-of-the-Lord, ~-went
unto the high priest, and desired of him letters to

Damascus to the synagogues; that if he found any of this way, whether they were men or women, he might bring them bound-unto-Jerusalem. And as he journeyed, he came near Damascus, and suddenly there shined round about him a light-from-# heaven :

[This last should not have a full cadence, but rather a suspension of the voice; that is, it should be held up half a tone, to come down an octave on the first phrase in the next verse; which cadence, with a pause, will produce a fine effect :]

And he fell-to-the-earth, and heard a voice saying-unto-him, Saul, Saul, why persecutest-thou-me? (Acts ix.)

And the men which journeyed with him stood speechless, hearing-a-voice, but seeing no-man.— (*Ibid.*)

O, Almighty-God, who out-of-the-mouth of babes-and-sucklings hast-ordained strength, and madest infants to glorify-thee by-their-deaths, mortify-and-kill all vices-in-us, and so strengthen-us-by-thy grace, that by the innocency-of our-lives, and constancy-of-our-faith even-unto-death, we may glorify-thy-holy-name.

Be-ye-therefore followers-of-# God as little children; and walk in love, as Christ hath also loved

us, and hath given-himself-for-an offering-and-a sacrifice to God, for a sweet-smelling-savour. (Eph. i.)

And the angels which kept-not-their first-estate, but left-their-own-habitation, he hath reserved in everlasting chains-under-darkness unto the judgment-of-the great-day.

EXERCISE 2.

NEGATIONS. (See page 17.)

It is not meet to take the children's bread, and cast it to dogs. (Matt. xv.)

[NOTE.—The first negation on *bread* has an ascent of a single tone; so if there be three negations, the first will have *one* tone's ascent, the second a *third*, the third a *fifth*; and so to the *octave*; that is, in intense speech.]

For it is not possible that the blood of bulls and goats should take away sins. (Heb. x.)

He that loveth not knoweth-not God; for God is love. (St. John.)

There hath no temptation taken-you but such as is common to man. (1 Cor. x.)

And I say, that the Covenant-that-was confirmed-before of God-in-Christ, the law which

was four-hundred-and-thirty years *after*, cannot
 # disannul, that it should make the promise of none
 effect. (Gal. iii.)

Remember that *emphatic* negations, being ex-
 ceptions to the general rule, take the *de-scending*
 cadence ; as,

Christ being raised from-the-dead ~ dieth-no-
more : death-hath-no-more dominion-over-him.

EXERCISE 3.

ANTITHESIS. (See page 44.)

Every *valley* shall be *exalted*, and every *hill*
 shall be made *low*, ~- and the *crooked* shall be made
straight, and the *rough* places *plain*. (Isaiah xi.)

I am not come to call the *righteous*, but *sinner*s ~
 to repentance. (St. Matt. ix.)

For since by man came *death*, by man came also
 the resurrection [of the dead.]

[The words *of the dead* are pronominal ; the
 antithesis is between *death* and resurrection.]

For as in *Adam* ~ all *die*, even so in *Christ*
 shall # all-be-made-*alive*. (1 Cor. xv.)

My little children, let us not love in *word*,

neither in *tongue*; but in deed and in truth.
(St. John iii.)

They-that-be *whole* need-not-a-physician,
but they-that-be *sick*.

For every-one-that-exalteth-himself shall be
abased, and he-that humbleth-himself shall be
exalted. (St. Luke xviii.)

EXERCISE 4.

NEGATIVE AND AFFIRMATIVE ANTITHESSES.

For we wrestle not against flesh-and-blood, but
against *principalities*, against the rulers of the
darkness-of-this-world, against *spiritual-wicked-*
ness-in-high-places. (Eph. vi.)

For this-is-the will-of God, even your-sanctifi-
cation; that-ye-should abstain-from fornication;
that every-one-of-you should know how-to-
possess-his-vessel in sanctification-and honour;
not in the lust-of-concupiscence, even-as-the-Gen-
tiles which know not God; that no man go beyond
and defraud-his brother in any matter: because, &c.
(1 Thess.)

He therefore that despiseth,™ despiseth not man,
but God. (1 Thess. iv.)

Not with the old ꝑ leaven, nor with the leaven
of malice and wickedness, but with the unleavened
bread of sincerity and truth. (1 Cor. v. 7.)

There is no ꝑ fear in love, but perfect love cast-
eth-out fear. (St. John iv.)

Not that we are sufficient of ourselves™ to think
anything™ as-of-ourselves; but our sufficiency is
of God. (2 Cor. iii.)

Lay not up for yourselves™ treasure upon the
earth™ where the rust and moth doth corrupt, and
where-thieves break-through-and-steal; but lay
up for yourselves treasures in heaven, &c.

EXERCISE 5.

CONCATENATIONS, OR SERIES. (See page 55.)

Render therefore to all™ their dues; tribute™ to
whom tribute is due; custom to whom custom;
fear to whom fear, honour to whom honour.

Of course, *imperatives* require the descending third or fifth,
according to their relative force, but a concatenation or
series, like the above, is to be read with the one variation of

an ascending third in the penultimate member under the rule of Compound Series. (See ante, p. 62.)

Thou shalt love the Lord thy God with all thy heart, and with all thy soul, and with all thy mind. (*Simple Series.*)

For to one is given by the ¶ Spirit the word of wisdom, to another the word of knowledge by the same Spirit; to another the gifts of healing by the same ¶ Spirit; to another the working-of-miracles; to another prophecy; to another discerning-of-spirits; to another divers kinds of tongues; to another the interpretation [of tongues] (*pronominal*). (1 Cor. xii.)

EXERCISE 6.

NECESSARY EMPHASIS. (See page 37.)

Lord, have patience-with-me, and I will pay thee all. (Matt. xviii.)

I forgave thee all that debt, because thou desirest me; shouldst not thou also have had compassion on thy fellow-servant, even as I had pity on thee?

We love him, because he first loved us. (St. John iv.)

But the manifestation-of-the-spirit¹ is given to every man¹ to profit-withal. (1 Cor. xii.)

I consider myself happy, King Agrippa, because I shall answer for myself this day, before *thee*, touching all things, &c. (Acts xxvi.)

The last is an instance of necessary emphasis, which is usually, if not always, overlooked at the altar or in the pulpit; yet, is it not evident from what follows in the next verse, that St. Paul congratulates himself that he has to plead his cause before King Agrippa, and *not before the Roman Governor*, Festus, alone, *because* he knows Agrippa to be "expert in all customs and questions which are among the Jews," in which Festus was little skilled, caring only for the Roman Law? The cause, then, of St. Paul's self-congratulation being that he is allowed to address the *King*, the emphasis, therefore, is to be placed on "*thee*," as I have marked it.

SIMILES.

In similes, the object to which any thing or action is likened, is usually emphatic. Thus : —

But it is not so with the ungodly ; they are like the *chaff*, which the wind scattereth, &c. (Psalm i.)

Their throat is an open *sepulchre* ; the poison-of-*asps*¹ is under their lips. (Psalm iv.)

Let them consume away like a *snail*, and be &c. (Psalm lviii.)

Like as the *smoke* # vanisheth, so shalt thou drive

them away; and like-as-the-wax melteth-at-the-
-fire, so let the ungodly perish, &c. (Psalm lxxviii.)

So is any object to which attention is called, as an example, or illustration; thus:—

Consider the *lilies-of-the-field* how they grow.
(St. Matt. vi.)

(With a descending third.)

EXERCISE 7.

ARBITRARY EMPHASIS. (See page 40.)

O thou wicked servant! I forgave thee, &c.
(Matt. xviii.)

Thou hypocrite! cast out first the beam out of
thine own eye, and then shalt thou see clearly to
pull out the mote that is in thy brother's eye.
(St. Luke vi.) [See the Gospel marked p. 93.]

I reckon that the sufferings of this present-time
are not worthy-to-be compared with-the glory
which shall be revealed-in-us; (or the glory which
shall-be revealed in us.) (Rom. viii.)

For I say unto you, That none-of-those men-
-which-were-bidden shall taste-of-my-supper.

Deliver me from blood-guiltiness, oh God, &c.
(Psalm li.)

Why boastest-thou-thyself, thou tyrant. (Psalm lii.)

EXERCISE 8.

EMPHASIS WITH PRONOMINAL PHRASE. (See page 54.)

(The pronominal phrases are put in brackets.)

THE GOSPEL. (St. Luke vi. 36.)

Be ye therefore merciful, as your heavenly father also [is merciful]. Judge not, and ye shall not be [judged]; condemn not, and ye shall not be [condemned]; forgive, and ye shall be [forgiven]; give, and it shall be given unto you : good measure, pressed down, and shaken together, and running over, [shall men give into your bosom]. For with the same measure that ye mete-withal, it shall be measured to you again. And he spake a parable unto them : Can the blind lead [the blind] ? shall they not both fall into the ditch ? The disciple is not above his master ; but every-one-that-is-perfect shall be as [his master]. And why beholdest thou the mote that is-in-thy brother's eye, but perceivest not the beam that is in thine own [eye]. Either,

how canst thou say to thy brother, Brother, let me pull out the mote that is in thine eye, when thou beholdest not the beam that is in thine own [eye]? Thou hypocrite! cast out first the beam in thine own eye, and then shalt thou see clearly¹ to pull out the mote that is in thy brother's [eye].

PARTICULARS

TO BE NOTED IN

THE READING OF THE LITURGY.

PSALMS.

(The following, and all Psalms of exultation and praise
should be in high pitch.)

O come, let us sing unto the # Lord; let us
heartily rejoice in the strength of our salvation.

For the Lord is a great # God, and a great king
above all gods.

We praise thee, O # God; we acknowledge thee
to be the Lord.

But the following verse should be in low pitch :—

Holy, ^{low}holy, & ^{low}holy ; Lord God of Sabaoth !
to express *deep veneration*.

THE CREED

should be read in the lower range of middle pitch, like a simple declaration of faith, which it is ; the words,—

He descended into hell ;
may be judiciously given with *low* pitch.

THE EXHORTATION

should also be read in middle pitch, as a friendly address and admonition from pastor to people. Its elocutionary modulation and marking is as follows :—

Dearly beloved, brethren, the Scripture moveth us in sundry places to acknowledge and confess our manifold sins and wickedness ; and that we should not dissemble nor cloke them before the face of Almighty God, our heavenly father ; but confess them with an humble, lowly, penitent, and obedient heart ; to the end that we may obtain forgiveness of the same, by his infinite goodness and mercy. And although we ought at all times humbly to acknowledge our sins before God, yet ought we most chiefly so to do, when we assemble and meet together, to render thanks for the great benefits we have received at his hands, to set

forth his most worthy praise, to hear his most holy word, and to ask those things which are requisite and necessary, as well for the body as the soul. Wherefore, I pray and beseech you (as many as are here present), to accompany me with a pure heart and humble-voice to the throne of the heavenly grace, saying after me: Almighty, &c.

THE ABSOLUTION.

(Low pitch: ordinary time.)

Almighty God, the father of our Lord Jesus-Christ, who desirest not the death of a sinner, but rather that he be turned from his wickedness, and live; and hath given power and commandment to his ministers, to declare and pronounce-to-the-people, being penitent, the absolution and remission of their sins:

Paranthetical:

He pardoneth and absolveth all them that truly repent, and unfeignedly believe his holy Gospel;

Middle Pitch:

wherefore, let us beseech him to grant us true repentance, and his Holy Spirit, that those things

may please him[^] which we do at this present[^]; and that the rest of our life & hereafter[^] may be pure and holy: so that-at-the-last[^] we may come to his eternal joy, through Jesus-Christ-our Lord.

THE LITANY

should be read in low pitch and slow tone.

O God[^] -the-Father-of-heaven,[^] have mercy-upon-us[^] miserable sinners.

This emphasis is *necessarily* placed on the word "us"; the sense being, upon *us who are* miserable sinners; and if it were so *written*, the emphasis given here *must* fall upon "us"; *that* therefore is the emphasis required, for that is the *meaning*: and so throughout the Litany.

Remember not, Lord, our & offences, nor the offences of our forefathers; neither take thou vengeance-of-our sins: spare us, good & Lord; spare thy people, whom thou hast redeemed[^] by thy most precious blood, and be not angry-with-us[^] for- & ever.

From all evil-and-mischief; from sin, from the crafts-and-assaults-of-the-devil; from thy wrath,[^] and from everlasting damnation[^]—

[NOTE.—The voice must be kept up at the closing word, to show its connection with the petition that follows, viz., *Good Lord deliver us*; and so read through, observing and classify-

ing the *series* of ills deprecated, as is marked in the preceding paragraph.]

We $\S$ sinners $\neg$ do beseech-thee-to hear-us, O Lord-God; and that it may please thee $\neg$ to rule and govern thy holy $\flat$ Church universal $\neg$ in the right-way.

[NOTE.—There is a closing cadence (descending) on these petitions, because they are *complete*, and are not dependent or connected with the response, which is merely an echo of the petition by the congregation.]

Observe the emphatic points in the following petition, and mark them distinctly:—

That it may please thee $\neg$ to illuminate all Bishops, Priests, and Deacons, with true knowledge-and-understanding of thy $\S$ word; that both by their *preaching* $\neg$ and *living* $\neg$ they may, &c.

Mind also the *cadence* (*harmonic*) on the following and similar collocations:—

giving them grace to execute justice $\neg$ and to maintain truth.

THE LORD'S PRAYER

should be read, not in a deep sepulchral voice (as is the custom), but in the lower tones of middle pitch, and in slow time. Keep the monotone where there are lines over the words. The changes of pitch are mostly *semi-tonic*. Observe the *grouping* of the petitions by *middle pause* after each group.

Our Father $\neg$ which-art-in- $\S$ heaven, $\neg$ hallowed-be-thy name. $\neg$ Thy kingdom $\S$ come, $\neg$ thy will be

done on earth, as-it is-in heaven. Give us this day our daily-bread, and forgive us our trespasses, as we-forgive-them that trespass against-us; and lead us not into temptation, but deliver-us-from evil. Amen.

ST. CHRYSOSTOM'S PRAYER.

In this prayer keep the sense open by an *ascending-third* on the word "requests," and mark the cadence on the closing words, harmonically: —

Granting us in this-world knowledge of thy truth, and in the world-to-come life-everlasting.

2 COR. XIII.

The grace-of-our-Lord Jesus-Christ, and the love-of-God, and the fellowship-of-the Holy-Ghost, be with us all evermore.



CLOSING REMARKS.

FINALLY, observe that in reading, it is necessary to keep the eye always in advance of the tongue, so as to be able to anticipate the sense, and the probable run of the sentence. It is easy, on each pause, to throw the eye forward through the next member or two; so that the mind being informed as to what follows, the tongue may not stumble and trip from uncertainty; and the reader may not, from want of foresight into the context, fall into that worst of all habits in reading aloud, the habit of self-correction.

Good reading depends upon quick analysis of the meaning, and of the construction of the sentences we read; of the inter-connexion of the members with each other; and of the relation of each sentence to those that went before. All the preceding rules and instructions are merely aids to, and exemplifications of a method of analysis;

which is the base and foundation of all good reading both of prose and poetry.

Now, to accomplish this analysis, a perfect abstraction of the mind is absolutely essential : therefore, we must remember that to read well, especially anything that we have never read before, the attention cannot be allowed to wander for an instant from the subject matter : if it do, some little error, some apparent misapprehension of the meaning, or the context, or at all events a failure in expressing its force or point, is sure to occur. The habit of reading aloud in private, therefore, is to be cultivated, in order to acquire the power of abstracting the mind from everything else but the matter in hand ; of throwing the eye forward on every pause, so as to take in the next two or three members of the sentence ; and of commanding the voice to such changes of pitch and cadence as are necessary to mark to the hearer the analysis which the reader's eye has already made. The great cause of bad reading is that so few readers give their minds earnestly and entirely to what they are reading : the result is, want of analysis and absence of force and expression ; all nice shades of meaning are unobserved or passed over unmarked to the hearer ; the strongest antitheses are read without contrast of pitch ; members little connected in their relation to the sense are jumbled together ; while others which from their close alliance in their bearing on the sense should go together, are separated and disjointed ; and the mind of the hearer is confused, as well as his ear palled and



fatigued by a monotonous, illogical succession of sounds and words, without point, force, emphasis or cadence.

To read *naturally*—a phrase much in vogue with those who profess to despise all rule and instruction in the matter of Elocution, yet in their own examples prove, by their deficiency, how needful such instruction is—to read naturally and with effect is an accomplishment to be acquired by culture and exercise of the ear and voice, till the latter shall become the obedient and ready interpreter of the mind and understanding. Whatever a man's natural aptitude in this respect may be, he must, more or less, submit himself to the study and labour which are the conditions of excellence in all art.

“Ego nec studium sine divite venâ,
Nec rude quid possit video ingenium; alterius sic
Altera poscit opem res, et conjurat amice.”—*Horace*.

THE END

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